

BINGANG

March '76



JOE SINNOTT

for us too Bing...

BING-GANG
PRESENTED BY
THE CLUB CROSBY

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EDITORIAL

Congratulations to Bing on his 50th anniversary as a recording artist!

Although the September issue will be our official anniversary edition, we will be celebrating his remarkable achievement throughout the year. I gave Joe Sinnott the theme and, using a line from "That's What Life Is All About," he came through beautifully with a cover to launch "Bingang" on its anniversary celebration.

Just a few brief comments regarding Laguna Honda before beginning the main subject matter of this article--the recording & TV plans as discussed by Bing in an interview granted to Priscilla and myself at the golf tournament this year.

The Laguna Honda show is an annual charity event in which the entire Crosby family participates. It was my first visit to the show and the only time other than the 1974 rehearsal & telecast of "Bing Crosby and His Friends" that I have ever seen Bing perform in person. One of the newspaper clips reprinted in this journal says it just right--just being Bing would have been enough. For me, it's the discovery of how good he is that is the startling factor. A strange statement perhaps from a lifelong Crosby enthusiast but somehow one expects that the voice and magic can't last forever, & it's such an overwhelming joy to find both still intact and way out ahead of anyone else. An unpretentious show, highlights were hearing Bing sing "White Christmas" (unforgettable by a mixup on the lyrics--Bing singing "and children listen to hear raindrops in the snow"), a medley of his hits, and an impeccable rendition of "Send in the Clowns" with guitar accompaniment (son Harry) only.

The interview came very close to not taking place at all. We had not received confirmation on it from Bing and, when approached the first day of the tournament, it was a now or never answer. No recorder! No questions! And miles from the car! With a tip for one of the marshals to drive her back in a tournament car, Priscilla raced back to the motel for the recorder while I tried to formulate some hasty questions. As a consequence, we weren't able to plan it as hoped and a lot of questions didn't get asked. Considering the chaos of the situation, however, it went quite well, and Bing graciously chatted with us for about 15 minutes.

The record news is just plain super. Bing cut four new sides in L.A. in January--"My Time of Life," "Children," "The Only Way To Go," and "Spring Will Be a Little Late This Year." The first two are from the forthcoming British TV musical version of "Great Expectations." Of "My Time of Life," Bing said: "It's a wonderful, ruminative type of song for a man in my age to be singing--it looks to me like it could very well become a standard--it's good--it has a chance." The latter will be part of a new LP on the 4 seasons which Bing will cut in London this spring. "Autumn in New York," "Paris in the Spring," "September in the Rain," "June in January," "Winter Wonderland" were mentioned as possible titles.

The "Southern Memoir" album has been released on the London label and the Broadway show tunes LP is due for release this Spring.

When I mentioned how much I liked the Paul Smith arrangements on "Southern Memoir" Bing revealed that he cut a Spanish (English lyrics) LP with Paul called "Bingo Viejo." No release information yet but Bing said that the London label would have first chance at it. Here's Bing's conversation on the album: "I took 10 or 12 Mexican standard songs--one Cuban and 1 Spanish, I believe--and tried to get English lyrics for them that fit the Spanish text. In other words, a lot of great Spanish & Mexican songs have come up to the states and they've written a completely new lyric that has nothing to do with the original lyric. To cite an example, there's a great song called "Adios Muchachos" which is a very serious song in Mexico--it's a fellow going off to war & he's saying goodbye to his friends--a very serious, sentimental song & the English translation was called "I Got Ideas When I'm Dancing With You Dear" so I got away from that--I tried to use lyrics that fit the Spanish text & there's some great songs like "Besame Mucho," "Amapola," "Frenesi," "Green Eyes," "Spanish Eyes"... Paul Smith did the arrangements--some very unusual arrangements--its what they call salsa in New York--a new rhythm of cuban, Spanish, Puerto Rican..."

The TV news includes a Bell Telephone Special--50 year anniversary of the Bell radio & TV shows--which Bing & Liza Minnelli will co-host. Another very ambitious project is a history of popular music to be done in two segments--one a history of the Crosby career in popular music & one a history of all popular music with Bing doing the narration & singing 1 or 2 songs.

Most of the rest of the conversation centered around the Thompson biography, Bing. Being a librarian and incurable book nut anyway, I've naturally been obsessed for some time with the idea that Bing should write his own memoirs. Herb Bootman, a club member who was at the tournament this year, went one step further and actually wrote out a series of questions that Bing could tackle in such a book. The questions are excellent, and I've included them in the From the Members page.



Regarding doing such a book, Bing responded with "a great deal of work and I shun work. I've thought about it many times. I have some notes--the book I was going to do would be in chapters--each one involving some interesting, amusing or colorful person I've worked with, played golf with or travelled with and would be really a relation of my association with this person. I think the statistical part of my career has been overdone--written about too many times--it's not interesting anymore--where I was & when I did that picture. The English book--why did you object to that?"

The latter question was related to my comments about the Thompson book not being what we had in mind.

"I don't think I have the energy or the zeal to do it," Bing said. He didn't feel that the Thompson book was very good but that it was probably the best they could do from the material available. He mentioned with amusement that some of his writer friends considered it a hatchet job, Bing being represented as a travelling drunk. "I never drank that much in my life," Bing remarked. "If I had, I never would have been able to do the amount of work I did. You get the impression from the book--or I

did--that he felt I was drunk half the time...I know if my mother had been alive, she'd have been furious," Bing said good-naturedly.

When pressed about the material available on tape as possible source material for a book, Bing said that the result would just be another Thompson book. "The only thing you'd get in the way of a new book that would be interesting is just the thing I described--if I could think of enough funny incidents involving people..."

"Can't you tape it," I interrupted.

"I can't remember the things. I have no recall at all," Bing responded. When I mentioned the Parkinson and similar shows, Bing laughingly said that it was all the result of a great deal of probing but that "if I had to sit down with a pencil I couldn't write a paragraph about anything--really."

"Perhaps someone else could do it." I was still hanging in there. "I wouldn't want it that way," Bing said quickly. "That's what has been happening...Niven's written two great books. He's a great writer and he's got great recall. I remember some of the things he talked about--I was with him on some of those occasions--but if I had to sit down and try to remember them, I couldn't remember them..."

Since Bing is such an articulate man in his letters and has such amazing recall the few times that I've talked to him, I guess I'm still not convinced, but he seemed adamant on the subject.

In all the excitement generated by Bing's 50th anniversary, I musn't fail to remind everyone that "Bingang" is celebrating an anniversary too. Hard to believe, but our modest little publication is 40 years old this year. Surely that must be a record for this type of a magazine! Being so close to Club Crosby, I am not the proper judge, but I like to think that we are enjoying a remarkable period of vitality. If true, I attribute it to two factors--the dedicated hard work of the people who generously contribute their time & talents as a labor of love on Bing's behalf, and to the remarkable cooperation that we've been fortunate in receiving from Bing himself. As editor, I am grateful for both. 3

Now to the blockbuster finish. As part of our year of celebration, Club Crosby will hold its first club meeting in August of this year. Details are still being worked out as this goes to press, but a flyer will either be inserted or sent in a separate mailing to give full particulars. Include it in your 1976 vacation plans!

--Pat Sullivan

Bing Crosby

September 26, 1975

Dear Pat:

I'm glad that you liked the album when you finally received it and that you have selected a favorite. I, too, like the one about Dancing The Way They Used To Dance. I used it the other night at a benefit in Beverly Hills and it went very well.

I don't know what the plans are for promoting and re-releasing the album over here. It's up to United Artists of England. They have plans, I'm sure.

They've got a good start on the thing over there in England - getting the song on the charts - whatever that means!

I did a lot of promotion for them over there, and have done some, of course, here, but naturally the promotion is valueless unless it is followed up with something on the shelves for the listeners to buy.

So I imagine they're going to get after it and get something started because the song has been done quite a few times now.

The other night I did it at the Tribute to the Mills Brothers and just the announcement of the title got a smattering of applause, so somebody in the audience was familiar with the number.

I've written Leo asking him to keep you posted on activities, record releases, information that might

be useful for you and for members of the Journal,
and asking him to arrange a visit to rehearsals if
we have any in the near future.

So you'll probably hear from Leo if anything like
this develops.

Thanks so much for your note -

Very best wishes,

Bing
Bing Crosby

BC:lm

cc: Mr. Leo Lynn

Bing Crosby
January 9, 1976

Dear Priscilla:

Thanks for the large box of cookies
which was very useful around our house
at Christmastime because all the kids
were dropping in and out and raiding
the pantry -

Warmest regards.

Bing

Miss Priscilla Koernig
1423 Oak Street
San Mateo, California 94402

NEWS FROM THE WEST COAST

By Priscilla J. Koernig
Vice President

The last four months (from October, 1975, thru January, 1976) have been most eventful times, creating fond memories, for some of us club members. First of all, it started in October, 1975. A friend of mine called and told me that she had heard announced on the radio that Bing was to appear at Treasure Island on October 5, 1975--it was to be a similar Command Performance that was originally broadcast from Treasure Island in 1939. I immediately phoned the radio station and had tickets put aside in my name. The only problem was that they had to be picked up almost immediately. I now work in San Mateo--the radio station is in San Francisco! So, fortunately, a fellow I work with agreed to pick up the tickets for me on his way home from work. I had just managed to get enough tickets for Al and Millie Sutton, Matt De Vera and myself.

We thought we had allowed plenty of time to get there; however, probably could have allowed at least a half hour more to get to Treasure Island. As it was, we had to wait in line about an hour--and weren't the first in line. It all worked out fairly well, even though we could have gotten seated a little closer had we gotten there earlier.

The show started promptly--Bill Baldwin was the Master of Ceremonies. Bing was there a little ahead of time. He helped with some of the announcing. The funniest part was when Bing and Mel Blanc did a skit. Plus, it was a joy to see Bing crack up laughing during the "opening" of Fibber McGee's closet! But the most memorable part of all was when Bing was announced---and the audience gave him a standing ovation. He sang "That's What Life Is All About" and "Send in the Clowns". This was the first time Al Sutton had ever seen Bing in person. It was the second time Matt De Vera had seen Bing perform in person, although he's seen him two or three times at the Crosby Golf Tournament. But, it brought back nice memories for Matt because the first time he saw Bing was at the original 1939 Bing Crosby Day at the San Francisco Exposition on Treasure Island.

Our second big moment since last journal was at the Laguna Honda Hospital Show--this year being a little late---on December 22, 1975. I was very fortunate to get my good friend Fat Sullivan in with me, along with other friends, George Crowder, Ted, Eleanor and Kathy Kasper, and Millie and Al Sutton, because this show is just supposed to be for patients only. The show started with the Mason Kahn Dancers, also had a juggler, dog act, Arthur Duncan, etc., etc., etc.,---but the highlight of every year's show was The Crosby Family. After collecting Bing's records for years, this was the first time Ted Kasper had ever "dreamed" of seeing Bing perform in person. He and his family thoroughly enjoyed the whole day very much. Kathy did a tremendous job of taking beautiful photographs of Bing and family with her father's camera. I was able to introduce the Kaspers and Suttons to Bing when he left Laguna Honda. Also, to my surprise---when walking up to Kathryn with my annual Christmas gift to the Crosbys, my homemade cookies---she said to me "Get in the picture, Priscilla!" And, motioned me to turn around. After this, I introduced everyone. But, lo and behold---on Christmas Day---there we were with the Crosbys outside Laguna Honda, all on Kathryn's local Christmas Day Show---on TV! This was quite a thrill to see everyone on TV. When I talked to Alan Fisher shortly after that, that was one of the first things he mentioned to me---that we were on Mrs. Crosby's Television Show Christmas Day!

Our annual trip to the Crosby Pro-Am Golf Tournament was quite a success this year due to the beautiful weather. We left San Mateo after I got off work on Wednesday Evening, January 21, 1976, around 5:30, and arrived in Carmel around 8:00 P.M. This year, the Art Siegels from Pennsylvania, Herb Bootmans from San Diego, Al Suttons from Sacramento and Ted Kasper from Texas were there besides Pat and myself. We, fortunately, stayed at the same motel; but, unfortunately, didn't always have the opportunity to stay together. We were also happy to meet Kevin Anderson and his wife, Bridget, and spend two evenings with them. We also saw Matt De Vera one day.

Pat and I managed to get our 2nd Club Crosby interview with Bing on Thursday, January 22, 1976. Bing was very gracious and we were able to interview him for fifteen minutes. Pat has already told you about his great recording news in her editorial, so I won't go into that.

We were also lucky to see Alan Fisher at the Tournament on Friday, January 23rd. He introduced me to two other members of the Crosby household who have been with Bing for years. In fact, he introduced Pat and myself as Mr. Crosby's "greatest fans".

On Saturday, January 24th, we finally were able to see Nathaniel tee off, having had only the time to see him very briefly Thursday and Friday. Kathryn was there also. She mentioned to someone that Nathaniel had the knack of forgetting about his shot as soon as he hits the ball. We probably could have stayed with them longer, but were afraid that if we didn't start back toward our way to Pebble Beach that we wouldn't see our Bing start to televise the Saturday rounds. Well, we made it in time to see him climb the structure to televise the tournament, and saw him again very briefly as he went to his car afterwards.

We also saw "him" about five minutes before the ladder climb, Sunday. He and Nathaniel came out and stood near the 18th hole and talked. Phil Harris yelled to Bing, "Hey, Bing---you took away my gallery!" Bing said, "I'm sorry!" We just kept taking as many pictures as possible. Course, after his descend upon the ladder, we decided to take off for home.

As usual, the four days go by too fast; and, beside the fact that we always think we could have changed our decisions as to where to be to try and see Bing more, we had a marvelous time.



Bing Crosby

September 26, 1975

Dear Priscilla:

I'm glad you liked the album, when you finally got to listen to it. As you say, there are some very nice songs.

My favorite is "Send In The Clowns" - a song which probably never will become popular because I don't think anybody understands the lyrics. It's a situation song that fits the play - the storyline of the play - but as a popular item, I don't think it has much chance, but I like the song and I like the record.

I don't know when the other stuff will be coming out, but I think you'll like the thing I did with Fred Astaire over there.

The latest Journal, I thought, was very well done. Some nice things included. A lot of good information and some interesting articles by different people.

I hope when the albums come out, you'll like them equally as well as you did the first -

Best regards,


Bing Crosby

BC:lm

Miss Priscilla Koernig
1423 Oak Street
San Mateo, California 94402

BING'S VISIT TO NOTTINGHAM - by Eric Crowder
(as excerpted from a letter to Priscilla Koernig - 12/9/75)

Bing's visit to Nottingham was both unexpected and brief, apparently he broke his journey travelling from the north of England back to London. He'd been in Yorkshire grouse shooting for a spell and also recording TV shows for Yorkshire TV for the programme "Stars on Sunday" and on completion decided to travel back with Harry, his son, by road, and apparently they decided to break their journey by calling into Nottingham for a midday snack. Nottingham is approximately half way so I suppose it was a natural selection.

The first I heard of it was when I received a telephone call from an L.C.C. member who claimed Bing had appeared the previous night at our Premier Night Club called the "Heart of the Midlands." This rumor was soon dispelled for I rang the manager and very soon the Nottingham evening paper, "The Post," carried the story. The first edition hit the streets around 4 PM and I managed to acquire a copy. Apparently Bing and Harry had walked into a pub in the centre of Nottingham about 11:45 A.M. The Pub is called the "Tavern in the Town" and it is a typical old worldly type of pub, oak beams, etc. and it is also what is called a free house, which means they sell all different brands of beer.

Apparently Bing strolled in wearing his usual casual garb and both he and Harry ordered a misced meat salad, and Bing approached the bar and asked the landlady, Mrs. Margery Godfrey, what kind of beer she sold. On being informed that it was a free house and that you could buy both draught and bottle beer of all brands, Bing ordered a pint of Bass bitter draught beer, also a half of pint for Harry. He then retired to a corner table in a small archway and they then enjoyed the salad.

Unfortunately the news of Bing's arrival spread like a forest fire and the local newspaper reporter came on the scene and pestered Bing, and the landlady who had served Bing and Harry with their meal was both surprised and upset when returning from the kitchen to find Bing and Harry had left. I visited the pub in the evening and had a nice long chat with Mrs. Godfrey and she kindly allowed me to both take pictures of the outside and inside of the pub and wrote me a nice letter describing the occasion.

**BING
DROPS
IN AT
THE
PUB...**



Bing Crosby
A snack

ament Street, said Mr. Crosby was with his youngest son, Harry.

FILM

But he signed no autographs and told admirers he didn't want any fuss, before slipping away almost unnoticed yesterday.

A spokesman for his agents in this country, United Artists, said Mr. Crosby was expected back in London any time after travelling north to film for "Stars on Sunday." He was "relaxing."

If I slow down any more, I'll be going backwards, says Bing

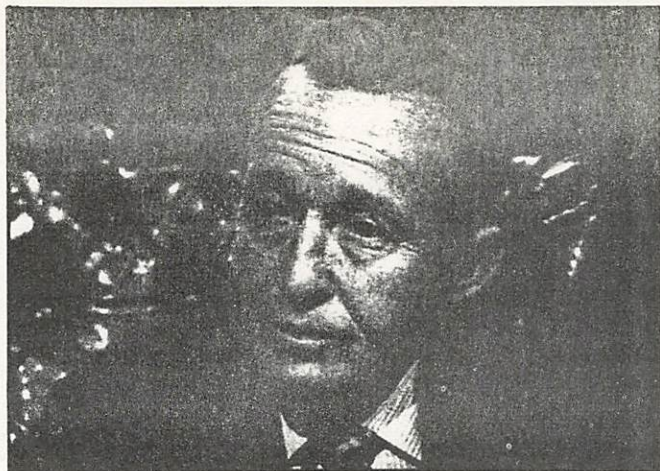
IT WAS a tall, terraced Edwardian pile in a quiet, spacious square in outer West London. Apart from the drawn curtains (noticeable in the midday sun) nothing marked it out as exceptional from its neighbours.

Beyond the open door and to the left of the hall, several hundred yards of heavy duty cables taking power to lights, cameras and sound recording equipment covered the floor. Bing Crosby was, he said, making positively his last appearance for British television cameras this trip.

Finished, he stepped off his stool, summoned a rather well-worn and tired smile for the reverential group, and scooped up a crumpled pull-over. He brushed vacantly at a burn hole in one sleeve.

Since his arrival in June, his second U.K. trip this year, Crosby had been spreading himself liberally among TV stations (he's in *Stars on Sunday* this week), recording studios, radio programmes...and golf courses.

After 50 years in show-business, he's a 73-year-old, multi-millionaire who has



Stars on Sunday guest Bing Crosby: "So relaxed he seems to be dropping off to sleep in mid-sentence."

been somehow reincarnated by his second marriage—and three teenage children—and successful surgery, which removed a fungus growth "the size of a golf ball" from his left lung.

He appears so relaxed that he seems to be dropping off to sleep in mid-sentence ("watch the eyes, they're still on-target"). Crosby has been able over the last 30 years to wheel and deal with neither manager nor lawyer to guide his apparent sleep-walking. He manages his own affairs.

His on-tour entourage of one (unlike the six-and-upward-strong camp-following of Sinatra and Savalas) is Alan Fisher, his Manchester-born butler: a more formid-

able being than the toughest press agent.

"Fifty years in this business teaches you something," said Crosby. "If I don't wanna do something, I say no. If I'm not sure, I say maybe. If I wanna do it, I just say: 'Yeah... but when? I've got a tight schedule'."

Gradually the bedroom in which we were chatting became like a main-line station.

Ball-point pens clicked, autograph books were brandished and the wives and girlfriends of the TV crew smiled prettily as Crosby injected just the right amount of charm into his tanned and leathery face.

A photographer pushed through the throng and insisted that he shoot the

album cover pictures for a coming Crosby LP.

Shutters clicked, a nearby window ("in focus," explained the photographer) was polished and Crosby's arm forced down to his side so that, momentarily, he looked like a wax effigy.

"Just one more. Turn to the camera Mr. Crosby and... smile... and, one more... great!"

A well-worn briar — now an extinct volcano since he gave up smoking — is fished out of a trouser pocket; one of his many golf fedoras covers what must be among the most famous toupees in showbusiness and the Crosby persona is complete.

There are rumours that he's Victorian in his every attitude, despite his liberal façade. One of Bob Hope's favourite quips typifies the kind of patriot he is: "Bing doesn't pay income tax, he just phones the Treasury and asks them how much they want."

Despite all, not one newsman has ever come away from an interview with Crosby believing him to be anything but a "nice guy."

Maybe Crosby summed himself up when he explained that his recent operation has slowed him down. "And if I slow down any more, I'll maybe start going backwards."

WHEN Bing Crosby was in London, a police officer told him about a friend who is a Crosby fan living in the London district of Bow and who, after a major operation, was disabled. At nine o'clock the next morning Bing was on the telephone to the disabled man cheering him up, chatting about records, discussing mutual medical experiences. The story would never have been known had the man himself not written to a newspaper about it. A tiny gesture on Bing's part? Of course. But can you imagine the happiness it brought into one humble life? Can you also imagine any of the current brand of top stars acting like that?



This is Shirley Naylor again Reporting from DOWN UNDER, am writing this on January 26th our 188th year of FOUNDATION since Captain Arthur Phillip landed on our Shores, ADVANCE AUSTRALIA FAIR. Received my Journal on the 24.11.75 was beginning to think I was the Forgotten Fan, especially when the South Australian Members received theirs in October. Pat has done a wonderful Job and with the help of the EVER FAITHFUL FEW it most INTERESTING. My PLEA is, don't change the FORMAT as a STERO TYPE JOURNAL is of no value, I like the PERSONAL TOUCH and FRIENDLY ATMOSPHERE (as do alot of the other Members) makes one feel apart of it, something I have always admired. CONGRATULATIONS to Bing on his 50th ANNIVERSARY in SHOW BUSINESS. Astor Records have really let their HAIR DOWN (this is now Graham Reades Territory but I must comment) Bings 5 set Biography was released last year (after I'd bought it from England) as well as alot of other discs. It takes a CELEBRATION for the Companies to do something. Festival have released a single and a 12" LP on United Artists of "THAT'S WHAT LIFE IS ALL ABOUT" it's wonderful and Bing is just FAB, the covers is out of THIS WORLD. Pat sent me my copy as I couldn't get it here. Charles Thompson's Book "BING" has been released and the photos are really super alot I have in my album but quite afew I have never seen before. THE NEW IDEA HAD IT IT IN 5 PARTS FROM SEPTEMBER 20 to OCTOBER 18 1975 and THE WOMENS WEEKLY SEPTEMBER 24th 1975 an article titled "THE CROSBYS which appeared in the States I believe with different pics. "THE CROSBY YEARS" by Claude Atkinson is now being broadcasted every Sunday in one hourly sessions from STATION 2BS Bathurst---- wonderful to hear Bing talking and singing and the TRIBUTES being paid to him by other SHOW BIZ PERSONALITIES. I sent Bing and Kathryn a gift for Christmas and received a lovely letter from them both. I gave Bing a Kangaroo Pin and asked him to wear it at his Tournament so am wondering if he did, as usual I received my Christmas Card and the Children are growing up very quickly.

A new Member from N.Z. Neil O'Brien had an Article published about Bing in the NEW ZEALAND LISTENER which will appear in this issue, it makes good reading also an extract from his letter QUOTE As requested I am enclosing the relevant page which contains the article on Bing which I was lucky enough to have published. Its a little shorter than my original script, they deleted the reference regarding my hope that the LPs would be released in this country, otherwise its the same as my original. The N.Z Listener in which the article appeared is generally advertised over local radio stations and this particular issue was no exception, they actually mentioned the article on Bing in the Commercial along with a couple of other articles but considering the magazine actually contains many many articles etc I was thrilled that my particular article received a mention. Bing's single "THAT'S WHAT LIFE IS ALL ABOUT" is getting played pretty reguarly on our local radio station although at this stage its not possible to actually buy the single or LP. Hopefully there not far away. UNQUOTE I have bought the disc and sent it to Neil as it will not be released in N.Z.

In this our 40th of Publication I found a Poem By Dorris Oke of Berry N.S.W. published in 1961 for the 25th Club Anniversary and if the title changed to 40 would be as evergreen as it was then so her it is a it appeared in 1961.

TWENTY-FIVE PROUD YEARS.

The years now number twenty-five,
Since first our Club was formed,
For Bing, who many songs have sung,
And many hearts have warmed.

Whose long career's been followed with,
An interest sharp and keen,
Who has, in many lives, I'm sure,
An inspiration been.

The Crosby charm and magic voice,
Has mellowed with the years.
He's still our, "Mr. Music",
And we greet him now, with cheers !

To us, his fans, he'll always be,
Our "super-favourite man."
This brightest-shining member,
Of the famous Crosby Clan.

For twenty-five years we've known,
Bing-acting, singing, living.
To us, his name means all that's fine,
He's always pleasure-giving.

So on your Anniversary, Bing,
A toast we'll drink, 'tis true.
We'll stand and raise our glasses,
Mr. Crosby, here's to you !

XX

Perhaps the biggest bonus for Crosby fans will be the release of two albums recorded by Bing in London during the latter part of February. In all, six sessions at the Chappell Studios produced 26 titles. The first album was released late in August on the United Artists label and is entitled *That's What Life is all About*. The selections consist of old and new material and include "The good old times", "Some Sunny Day", "Have a nice day", "Breezing along in the breeze", "Razzel Dazzel" and the title tune which has been released as a single and at the time of writing is getting plenty of air time.

XXXXXX

Bing is back in business

NEIL O'BRIEN

CROSBY FANS, they still do exist, will be pleased to know that the "Old Groaner" is back in the recording business with a vengeance. Over the past five years Bing's commercial output has been limited to a couple of LPs, neither of which have been released in this country. Both sessions were for onetime bandleader-arranger Sonny Burke's Daybreak label, an independent with RCA outlets.

The latest of these sessions was a collaboration with the

Count Basie band entitled appropriately *Bing 'n' Basie* (Daybreak Dr2014) recorded on March 14, 15 and 16 1972. The album contains a wide variety of material as the following titles will indicate: "Gentle on my mind"; "Everything is beautiful"; "Gonna Build a mountain"; "Sunrise Sunset"; "Snowbird"; "Little green apples", etc.

In his recent publication, *Sinatra and the Great Song Stylists*, editor Ken Barnes had this to say about the album: "A superb, albeit surprising, album from Crosby.

Superb, because he is in fine voice and because both the songs and the excellent Count Basie accompaniments suit him to a tee. Surprising, because it was recorded just a few weeks before his seventieth birthday. It proves that when he chooses to be conscientious about his singing, he can still show his rivals a thing or two about song interpretation..."

If the years 1970-74 provided very little in the way of new Crosby material then 1975 promises to provide a veritable deluge of new recordings.

First, in January of this year Bing recorded a set of southern songs accompanied by a nine-piece unit led by Paul Smith whom jazz buffs will remember from his "liquid sounds" days. Among the numbers taped were "On the Alamo", "Stars fell on Alabama", "Way down yonder in New Orleans", "Georgia on my mind" and "When it's sleepy time down south". The LP release is imminent.

The second album will consist solely of show tunes chosen by Bing himself and these include "I got rhythm", "Hello Dolly", "How are things in Glocca Mora" etc.

On both albums the backing varies from a 19-piece conventional big swing band set-up to a 41-piece orchestra incorporating a 20-piece string section. Advance information indicates that from a purely technical point of view Bing has never been recorded to better advantage. And this, coupled with the fact his voice is stronger than it has been for some time, promises to provide a couple of vintage albums.

Finally, late in July producer Ken Barnes, who was responsible for the two aforementioned albums, brought off something of a coup by persuading Bing and Fred Astaire to cut several tracks for an album entitled, yes you guessed it, *A couple of Song and Dance men*.

New Zealand Listener
October 11, 1975

I VISIT BING CROSBY
by Vern Wesley Taylor

Before Edison invented it the recording of sound was reserved as a literary device for storytellers. Like flying off to the moon or transmuting lead into gold, capturing noises was heady stuff for the adventure-reader. One of the best of such stories was Mark Twain's humorous account of a Connecticut Yankee in King Arthur's Court. I am old enough to remember the second movie version of this great old classic. It did not star a certain famous crooner but still another well-liked personality of the Silver Screen, Will Rogers. In the early scenes we learn that Will's son (almost invariably played in films by Frankie Albertson) is tinkering with a contraption that will call back the voices of history from the great void of the sky, where all sounds drift forever. 'Just think, Dad,' Albertson says excitedly, 'if we could really hear them!' The audience is then treated to a view of the starry heavens while it hears sonorous intonations of familiar remarks: YOU TOO, BRUTUS?...WHEN IN THE COURSE OF HUMAN EVENTS...FOUR SCORE AND SEVEN YEARS AGO...

Thus Will Rogers' journey back to King Arthur's Court is prepared. When the apple konks him on the head while he lazes beneath a tree, all of us are ready to go. And, in a way, Edison and Twain pre-figured Bing Crosby for me recently. 'Just think! Wouldn't it be wonderful to listen to the greatest voice ever heard on this earth? Not merely singing his recorded version of "Temptation" or "White Christmas" or "True Love" but hear it 'in person,' up close and speaking plain, everyday things--just like everybody else...'

John Salisbury, the radio man from Portland was driving the Hertz rental while the two of us rode through the springtime countryside (though it was really December). We had been discussing cameras and picture-taking while I expectantly observed the swiftly passing scenery. Suddenly we took a left off the freeway and plunged into the panorama of shops and houses and then a right up a shady street heavily flanked by great trees of gold wood.

By now I was missing nothing. My eyes felt cold as they rolled and bugged in their sockets. The car turned abruptly then stopped before a pair of large wrought-iron gates. The gates swung back and we drove fifty yards up a winding lane and parked at the corner of a palace-like structure almost the same color as the trees which surrounded it. We got out and strolled as nonchalantly as we could toward a red flagstone terrace squared off by a pair of giant urns guarding the door. Sprinklers were lazily sweeping over the rolling lawns.

This was something! Knocking on Bing Crosby's own front door! When it opened it revealed a middle-aged woman in a white uniform. Her voice, soft and quiet, sounded like the same voice we had heard at the gate: "He is upstairs in his study."

It was even quieter than outside. Quiet was the dominating force everywhere. I had not stopped taking mental notes. The wood paneling, the mullioned windows; the furnishings, the pictures. Halfway up I discovered that famous painting of Crosby as a hobo-clown. The winding stairs deposited us before a huge window but I had seen the outside, now I was tremulously watching for something else as I followed Salisbury's back toward a doorway of a small almost dark room, and watched it lean inside.

"Oh! Hello! There you are!" John Salisbury is pretty good at this sort of thing. He does it all the time. But not me. I haven't done it before or since. "I see you're busy."

When the voice heard most of all in the world finally fell naked and unadorned upon my ear, it sounded curiously and almost disappointingly accurate. Not a record this time; not a movie or a television or radio show, yet it was the very same. Whatever I was expecting I still heard that same echoey timbre in it, that same rough-yet-gentle tone. "Come in, come in, John. Good to see you again. I was just checking on some things in my little storeroom." Gad! It sounded exactly like him!

Salisbury walked on in the room and they shook hands, then Bing turned a glance at me and I heard myself say, as though from a great distance, Hello-I'm-Vern-Taylor-I'm-glad-to-see-you. Fortunately he did nothing but offer to shake hands. He might as easily commanded me to leap through the picture-window and I would have missed the rest of the visit. He has large strong hands for the size and age of him. He searched my face briefly then turned. "Just clear yourself a place there on that coffeetable," he told Salisbury and reached down to the nearby couch to remove several copies of "Bing," the new biography by the Englishman, Charles Thompson. He handed one to Salisbury. "Here, have one of these. It's another one of those things that everybody's getting out nowadays."

"And, here, got something else." The extremely familiar vocal tones seem more gravelly up close, even more dramatic. Each opening phrase is thrust forth, with the following words diminishing to their close, and all of what is said frequently punctuated with that expressive sudden dropping down an octave to a dark, burnished single note. "This is a little something I did a few years ago. Africa..." This was a 10 inch LP of his delightful safari songs, with the silhouette of the Dark Continent on its cover, a scarce item indeed since it has never been sold on the open market. And "You got this? Don't think it's released over here yet." This was the new record "That's What Life Is All About," made in London and another 'Bing Hit.'

Salisbury thanked him and then began arranging his paraphernalia for their radio interview. In January a new twenty-six week series of one-hour shows was to begin. It would celebrate Bing's fifty great years in entertainment along with the two hundred great years of America and even the fifty successful years of radio station KXL of Portland, one of the still important outlets of the country and one of the very few broadcasting first-rate multi-series shows like the Crosby Years and John's own award-winning Message for Americans. Crosby, ever the generous-hearted had agreed to do it, though he is once more the very busy performer, doing new recordings and appearing on one television show after another, and even readying a new Road movie with Bob Hope.

For a few minutes there was quiet bustle. Bing seemed busy with several self-appointed chores, moving quickly around his rather small and intimate wood-paneled study. He picked up papers and other things from here and there--a chair, a table, even the floor and, crossing, put them on another chair or table, even the floor (The room was comfortable-feeling but was somewhat cluttered with little heaps of letters, books, records, tapes). John readied the simple microphone set-up and cassette recorder on one end of the long coffeetable.

Bing stopped in his careering from chair to table to desk and asked, "You going to be okay there?" Salisbury nodded and assured him everything was fine. Crosby may have been busy but his eyes (and they really are bluer than Jack Benny's cross-eyed carpenter's thumb) did not miss a single movement of his two visitors.

By now I had overcome most of my original motor-stall and got busy checking my borrowed cameras and flash guns. Salisbury, also required some pictures for an American Heritage magazine article he was doing on the singer, and his inviting me along to take them was purely a friendly gesture to me. What an embarrassment that my efforts were too disappointingly amateurish to be of any use to him! Still any pictures of Bing are valuable to the likes of me and I'm glad I managed at all. I asked Bing if he minded my popping away at him and he told me, "No, go ahead and take all you want."



Crosby happened to be wearing an open-throated shirt of small checks with plain beige trousers, held together by a western style belt. He had his head covered with a visored golf-cap and used a pair of half-glasses which hung around his neck on a cord. His movements were not only quick, they were purposeful. He appeared rather serious and seldom smiled. "How long you fellas going to take for this?"

I stopped playing cameraman, was I annoying him? Salisbury told him it could be over with in a couple of hours. "Good," said Bing, "I want to get out of here by eleven. Got something that needs--got to get into town..."

"We're about ready, Bing," John held up a sheaf of paper, his script. "Whenever you are ready--"

"Yeah, yeah, I'm ready. Let's get it going." He accepted his copy, sat down on the edge of the davenport and began reading to himself. Bing had good reason for being a trifle serious, he was about to record an hour and a half of material he had never seen before. He knew he was going to be questioned--once again--on remembrances of

his long life. There had been no stipulations, whatever he said and however he said it, his every word would be broadcast and eventually tape-copied for his fans to listen to for years to come.

"Good afternoon," John said in his best radio voice, "I am John Salisbury and today we have with us again Mr. Bing Crosby, here to help us celebrate America's two hundredth birthday..."

Bing, cool now and careful but still as offhanded as he had been, likewise leaned toward the mike. "Uh...Hello John... Yes, two hundred wonderful years."

I froze to stone, the cameras sagged in my hands. Here in this warm, friendly room made beautiful by decades of mementos of a very great career, the soft California sun glowing against the windows, I was hearing once more that dearly familiar voice saying dearly familiar words and all of it happening right before my eyes, close and vivid. Real. And Crosby was good. He was absolutely good. He read without a single serious mistake; the rich tones flowed like a wide river, flowing gently over the mind, filling up the empty places; soothing, smoothing, relaxing. The light pressed against the age-etched face I had watched since a little boy and it seemed it would be wrong, even stupid to continue popping away with the flash-bulbs. Soon there would be a break, then time for more pictures.

But there was no real break. The two professionals worked almost straight through. Crosby occasionally glanced my way, sitting on a large footstool less than four feet away and his eyes twinkled over a small joke as he read. Sometimes he interpolated words or thoughts of his own, off the cuff. Naturally I was certain he played to me at these times. For example, Salisbury asked him questions about the Mills Brothers. Crosby reminded his listening audience of his recent participation in a half-century public observance for this black singing group. He went on to talk of their important role in America's music, and of how he especially liked what amounted to a trademark of theirs, a musical phrase of several descending notes, ending in a resoundingly mellow bass tone--then proceeded to do a correct imitation of it. I nodded my head in approval. He rolled his eyes toward me and smiled. Why not? He sounded good, and he knew it.

Forty minutes sped away. Bing had swiftly and easily read through fifty program introductions, one for each year of it all, besides giving out innumerable comments. Now he was responding to questions about dozens of other performers--these from his memories, not the prepared text. "Bing, I'm going to fire questions at you about some of the celebrities you know and even some you may not know," Salisbury announced. "Fire away, John," said Bing.

"Judy Garland." A quick response here. "Great girl--great lady. Wonderful performer...singer." The light blue eyes blinked, recalling. "Had a way with her audiences. Great rapport. Awfully sad, though. She had so much unhappiness in her private life...Yes, I liked her very much."

"Bob Hope." "Ho! There's a guy for you. Funny man. Very funny man..." Down the list: Al Jolson, Como, Clooney, Dick Haymes. "Good, a good voice; good singer. I don't know why Dick Haymes didn't get to do more. Then he had financial problems, didn't he?"

Salisbury shut off the equipment. "I want to send you copies of this new show. How do you want them, Bing, on cassette?" Bing frowned. "Oh, not on cassette, John. That doesn't have the quality, you know--do you think?"

I suddenly jumped up to play cameraman once more, and got Crosby in profile and another in full face. He barely noticed. Then the two of them settled down to finish their task. Bing turned to Salisbury and chided him softly. All of the questions so far had been about people he liked; old friends. There was nothing controversial about them. John reminded him that Bing Crosby was known as a very congenial person, that he had a reputation for always saying the agreeable, even very flattering thing about other people.

"Connee Boswell, Bing."

"Connee Boswell... Great little singer. Fantastic rhythm. You know, even though she was always crippled--used a wheel-chair, you know--she always did a very good job. Could always handle a lyric very well."

Louis Armstrong... Frank Sinatra... Ethel Barrymore...

Great, great. Wonderful people.

Elvis.

Suddenly the blue eyes glittered. There was a distinct chill in them. "He never contributed a damn thing to music." Salisbury was startled enough to pause, his flow of thought interrupted.

"Elvis? Elvis Presley?"

"No... He has been very successful. Hard to account for it. Oh, sings well enough, I suppose."

"Well then... The Beatles?"

"I would say they've done some good work. Yes, they've written some pretty fair music."

"I mean their music, their singing."

"Ah, I would say they've written several pretty good songs..."

A few more and then the interview was at an end at last. To me it had seemed very, very good. The layout, the balance of it. I realized that not only was I becoming a picture-taking virtuoso but I might even develop into an interviewer as well. Of course, I had sung like Crosby for years. Bing jumped up to rummage over his desk for the address of one of his favorite charities which John would incorporate into the series. Then he was pulling packages and envelopes from shelves. "Where the hell is that address?"

"That's okay, Bing," I told him, "we ought to be able to find it in Portland." "Damn!" he said, "Whenever I'm away from here for a few days, the crap piles up!" He whipped open a folder, dumped out its

contents, some of which fell to the floor. He became exasperated. "I'll be damred! Where in the hell--Hah! Here it is." If I had wanted to hear historic sounds, I was getting my ears full. Bing Crosby was being about as normal as anybody could be.

It was nearing lunchtime, the odors of some delicious food managed to make their way into the room. Steak, I thought, and some kind of gravy. This was the only intruder during our entire visit but it was an impressive one. I was starving. Bing quickly agreed when I suggested he and John pose for a couple more pictures before his trophy-bedecked fireplace.

Crosby had given of his time, his energy, his great abilities for what was certain to be one more very successful radio program. He had made gifts of books and records to Salisbury and also autographed several books for both of us. Now it was over. We shook hands, made earnest goodbye remarks. Crosby waved it all aside. We loaded up with our equipment and our loot and made for the stairs. Bing was close behind us.

"It was great, Bing, finally getting to meet you." Again he allowed me a handshake.

"Yes, yes," he said.

"Just wonderful."

"Yes, yes."

"If any of the pictures turn out--"

"Yes, yes, I'd like to have them. Goodbye."

Salisbury was not all that overwhelmed. "Did you get everything, Vern?"

"I... I think so, John." I realized he was having too much to pack out. "Let me help you with that stuff." Salisbury started down the stairs. I turned even again to Bing. "Goodbye, Bing. You were just great..."

"Yes, yes."

Then we were going out of the door. All was as silent as before; more so, for now there was no white uniformed maid--or whoever she was. I could not leave without one more hopeful look, but there was nothing but the empty foyer and stairs with the huge window at the top of it all. I pulled the door shut behind me. Just as it closed I heard a strong, very musical vocal trill, loud and unforgettable, ring out up above. It seemed to vibrate off the panelling. I pushed the door open a last time. Still empty.

Salisbury told me I was hearing things.

* * * * *

MILLS BROS 50TH ANNIVERSARY CONCERT

Celebrating 50 Years in Show Biz



RARE APPEARANCE TOGETHER—Bing Crosby joined Mills Brothers, from left, Herbert, Harry, Donald, and Cliff White for group's 50th anniversary concert Sunday at Dorothy Chandler Pavilion. Earlier, Crosby participated in event at Getty Museum to raise funds for the Hirsch Mental Health Center.

Times photo by Michael Mallory

Los Angeles Times

TV-Tues, Sept 23, 1975

THE MILLS BROTHERS 50TH
ANNIVERSARY CONCERT -

Special Guests:

Bing Crosby
Helen O'Connell
John Green
Harry Von Zell
Louis Bellson Orch.

BING SINGS FOR HIRSCH
CENTER FUND RAISER -

excerpts from Jody
Jacobs article in
Sept. 23, 1975 "L.A.
Times:"

In his deepest, most mellifluous voice, NBC White House correspondent Tom Brokaw introduced him. "Ladies and gentlemen--Bing." Just as if he were introducing the President of the United States, the Ford whose California visit had brought Brokaw west again.

The Bing, as practically everyone, and particularly those attending Community Outreach's "An Evening at the Getty" knew, was Crosby. And as he stepped out Sunday night from one of the gallery entrances into the spotlight of the Getty Museum's inner peristyle, the applause broke out.

Bing, trim, insouciant, acting a little subdued as befitted an evening dedicated to raising funds for the support of the Didi Hirsch Community Mental Health Center, was the same old Bing we all remembered.

Rarely seen around Los Angeles these days (he lives with his family in a San Francisco suburb), Bing looked great. He's trim and relaxed and the voice sounded great as it boomed out around the columned porticos of the peristyle gardens where the tables had been set for dinner and the entertainment. There were just three songs, then a quick exit. The ultimate professional, Bing left them wanting more.

"Great acoustics," said attorney Paul Ziffren, who once played the violin and has a keen ear. Nearby, Marilyn Bergman smiled broadly while Bing sang the theme song from "Stardust Ballroom." Joyce Easton, there with Ted Ashley, filled us in. "Marilyn and Alan Bergman wrote the lyrics." ...

NEXT PAGE - An in-person report on the concert from
CLUB CROSBY member KEVIN ANDERSON



HURRIED EXIT—Tony and Judy Hope, left, thank Bing Crosby as he departs Community Outreach gala for Music Center.

ON A BEAUTIFUL NIGHT IN LOS ANGELES, CALIFORNIA, SEPTEMBER 21ST, 1975, I HAD THE GREAT PLEASURE OF BEING IN A PACKED HOUSE AUDIENCE AT THE DOROTHY CHANDLER PAVILION, AWAITING THE START OF A STAGE SHOW TITLED "THE MILLS BROS. 50TH ANNIVERSARY CONCERT.

THE TITLE ALONE WOULD BE ENOUGH TO GET ME TO SEE SUCH A SHOW, BUT ON THIS PARTICULAR NIGHT THERE WERE OTHER NAMES ON THE BILL. THERE WAS HELEN O'CONNELL, JOHNNY GREEN, HARRY VON ZELL, THE LOUIS BELLSON ORCHESTRA AND, LAST BUT NOT LEAST, THE ONE AND ONLY, THE GREATEST POPULAR SINGER OF THEM ALL, THE ORIGINAL "OLE' BLUE EYES"-----WHO ELSE-----BING CROSBY.

YES! DEAR FRIENDS, THAT INDEED WAS THE BIG ATTRACTION FOR ME---TO SEE AND HEAR A MAN I HAVE ADMIRERD AND LOVED FOR SO LONG, SINGING IN PERSON TO A PACKED THEATRE AT WHICH I WAS PRESENT.

COULD I BELIEVE IT? OR WAS IT JUST A FLIGHT OF FANCY---BING SINGING FOR ME,---AND OF COURSE ALL THOSE OTHER PEOPLE, TOO. WELL, IT WAS NO FLIGHT OF FANCY, IT WAS FOR REAL---AND I SHALL NOW GIVE YOU A BRIEF RUN DOWN ON THE PERFORMERS WITH A MORE DETAILED ACCOUNT OF BING'S APPEARANCE.

TO BEGIN WITH, WHILE WE WERE WAITING FOR THE CURTAIN TO GO UP, WE WERE REGALED WITH SOME GREAT OLD RADIO SHOWS PIPED INTO THE MASSIVE AUDITORIUM---SHOWS SUCH AS "THE FRED ALLEN SHOW", "LONE RANGER", "BURNS AND ALLEN", "JACK BENNY" ETC, ETC.---THEN ALL OF A SUDDEN THE LIGHTS STARTED TO DIM DOWN AND AS THEY FADED OUT, THE LOUIS BELLSON ORCHESTRA STRUCK UP A MEDLEY OF MILLS BROS. HITS. THEN ON CAME HARRY VON ZELL, WHO RECALLED HIS EARLY DAYS IN RADIO, AND REMEMBERING THAT IT WAS HE WHO FIRST INTRODUCED BING TO THE RADIO AUDIENCE FOR THE FIRST TIME. THEN HE INTRODUCED THE MILLS BROS., WHO WERE A SMASH SINGING MANY OF THEIR HIT SONGS. THEN CAME JOHNNY GREEN, THE GREAT COMPOSER, WHO PLAYED PIANO AND SANG SEVERAL OF THE FAMOUS SONGS HE WAS ASSOCIATED WITH, ONE OF WHICH WAS "OUT OF NOWHERE". WHEN JOHNNY HAD FINISHED HIS SEGMENT, HE MENTIONED THAT THE PLAYING OF "OUT OF NOWHERE" WAS NO ACCIDENT, FOR HE SAID THE FELLOW WHO SANG IT BEST WAS ABOUT TO ENTER. THEN TO THUNDEROUS APPLAUSE, BING STROLLED TO CENTER STAGE WHERE HE PICKED UP A HAND MIKE AND TO JOHNNY'S PIANO ACCOMPANIMENT SANG THE SONG "OUT OF NOWHERE". WHEN HE FINISHED THAT, HE MENTIONED HE HAD JUST RETURNED FROM ENGLAND WHERE HE HAD RECORDED SEVERAL LP'S AND THAT HE WOULD DO THE TITLE SONG FROM THE FIRST ONE "THAT'S WHAT LIFE IS ALL ABOUT". WELL, TO MY DISMAY, I REALIZED THE MUSICAL INTRO WAS EXACTLY THE SAME AS THE RECORD. IN SHORT, BING DID NOT SING "THAT'S WHAT LIFE IS ALL ABOUT", BUT LIP-SINCED IT. APPARENTLY THE REASON FOR THIS WAS THE NEWNESS OF THE SONG AND LOUIS BELLSON DIDN'T HAVE THE ARRANGEMENT. IN ANY CASE, I WAS A LITTLE DISAPPOINTED BY THAT TURN OF EVENTS. OH---BUT NOT FOR LONG, FOR ON CAME THE MILLS BROS.... LOUIS BELLSON STRUCK UP THE ORCHESTRA TO THE UP BEAT TIME "DINAH" AND BING DID SOME GREAT SINGING WITH THE BOYS. WHAT A FANTASTIC RENDITION---IT HAD THE WHOLE PLACE JIVING. WHEN THAT WAS OVER, BING SLOWLY WALKED OFF, ONCE AGAIN TO THUNDEROUS APPLAUSE, AND A STANDING OVATION FROM A VERY APPRECIATIVE AUDIENCE. THUS ENDED THE SEGMENT OF THE SHOW WHICH I REALLY CAME TO SEE.

AFTER INTERMISSION, HELEN O'CONNELL CAME ON AND DID A GREAT JOB BELTING OUT SOME OF THE OLDER ONES LIKE "TANGERINE", AND, WE, THE AUDIENCE, WERE BACK IN TIME TO THE GREAT DORSEY ERA. AFTER HELEN O'CONNELL FINISHED, THE MILLS BROS. CAME BACK ON, AND SANG, AND SANG, AND SANG, UNTIL FINALLY AT HALF PAST THE HOUR OF MIDNIGHT, THE CURTAIN FINALLY CAME DOWN, AND LEFT A NIGHT TO REMEMBER INDELIBLY ENGRAVED ON EACH ONES MIND, AND SO IT WAS THAT BEAUTIFUL SEPTEMBER NIGHT AT THE DOROTHY CHANDLER PAVILION.

BY WAY OF A POST SCRIPT, I SHOULD MENTION THAT PRIOR TO THE SHOW, I WENT BACKSTAGE TO MEET BING AND HIS MANAGER, LEO LYNN. DURING THIS TIME, BING GRACIOUS AS ALWAYS, AUTOGRAPHED A FEW ITEMS FOR ME, AND A COUPLE OF MY DEAR FRIENDS IN ENGLAND, NAMELY PHIL CLARKE AND LESLIE GAYLOR---TWO VERY DESERVING FELLOWS IN MY BOOK OF FRIENDS. NOW AS BUGS BUNNY WOULD SAY THAT'S, THAT'S ALL FOLKS.

BACK IN the 1940's, during the war years, one of America's finest radio shows was born — a musical variety program featuring the top talent in the United States. It was called "Command Performance" and was created by Armed Forces Radio for servicemen overseas to bring them news from the homefront, and to entertain and encourage them "till it (was) over, Over There."

"Command Performance" was one of the most enthusiastically received programs in radio history. But because it was heard only overseas, many Americans never had the opportunity to enjoy it.

Tonight at 6 P.M. KMPX (107 FM) will present "Command Performance: Treasure Island 1939," a live, retrospective re-creation of the original.

Second in a series of KMPX Bicentennial projects, this two-hour musical variety show is a radio salute to the United States Navy on its 200th anniversary, and will be heard by Americans throughout the world via the 444 outlets of American Forces Radio.

An all-star cast of actors, announcers, bandleaders, and vocalists have

joined forces to present this salute.

Bing Crosby, one of the performers on the original "Command Performance," will host the show, and perform musical numbers. Crosby, whose career spans the whole continuum of the entertainment industry, was heard for many years over the airwaves as host of his own show.

Mel Blanc, "man of a thousand voices," will appear in a variety of roles, including such familiar characters as "Private Sad Sack," and "the Happy Postman" of the Burns and Allen Show. Blanc will also perform the "Lollipop Concerto" with the Navy Band — a musical delight spotlighting Bugs Bunny, Daffy Duck, Elmer Fudd, and his other beloved Warner Bros. cartoon characters.

Jim Jordan, star of "Fibber McGee and Molly," will revive the character of Fibber, who was present in

most American homes during radio's golden age.

Another highlight will be a dramatic re-creation of "The First Nighter" program, with the original lead, Les Tremayne. Tremayne also starred in "The Falcon," "The Thin Man," and is presently mentor on television's "Shazam."

"Command Performance: Treasure Island 1939" also boasts Lureen Tuttle, "Sam Spade's" secretary Effie, a well-known character in San Francisco radio; Alice Reinheart, lead of the long-running radio drama, "Life Can Be Beautiful," and co-star of "Casey, Crime Photographer"; and Veola Vonn, who played Mademoiselle Fifi on "The Eddie Cantor Show" and the girlfriend of Edger Bergen's dummy-sidekick, Charlie McCarthy.

Tyler McVey, a variety show veteran who performed on "Gene Autrey's

Melody Ranch," and "Glamor Manor," will direct portions of tonight's show, as well as perform.

Tonight's "Command Performance" will also revive vintage radio comedy, with a re-creation of the popular "Meet Corliss Archer." Janet Waldo (the show's original Corliss) will star with Sam Edwards, her boyfriend in the series.

And what is radio comedy without Frank Nelson? Nelson has played many humorous roles in both radio and television, but is perhaps best known as the ("Ye-es?") tie salesman on "The Jack Benny Show."

The 12th Naval District Band will be featured throughout the program, under the baton of several guest conductors. John Scott Trotter, noted arranger and long-time conductor of the Bing Crosby Show, will lead the band in a medley of songs from the

30s and 40s.

Meredith Willson, leader of the Command Performance Orchestra for many years, will kick off the program with the show's theme song, "Over There," and direct the band in a medley of marches including his own "76 Trombones" from "The Music Man."

Vocally, the program will feature the talents of Ella Mae Morse, in such familiar standards as "Cow Cow Boogie" and "House of Blue Lights."

Narrator for the entire program is Bill Baldwin, announcer for "The Edgar Bergen Show." In addition to his radio credits, Baldwin frequently "plays" announcers and sportscasters in motion pictures and television, and recently appeared as the fast-talking, silver-tongued announcer in Paramount Pictures' "Day of the Locust."

The city's salute to the Navy will be delivered by Albert White featured at the 1939 Fair.

The entire show is being presented before a live audience, who will have the pleasure of watching a real sound-effects man at work at his craft, representing the era — before transcriptions — when every noise was a creative accomplishment.

On Treasure Island, Radio Of the 1940's Lives Again

San Francisco
Chronicle Datebook
October 5, 1975

Bing Crosby

October 15, 1975

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Dear Priscilla:

Thanks for your letter. I didn't know you were at the show, but I'm glad you attended. Don't know how you found out about it because I almost forgot it myself until the last minute.

I didn't see any publicity - that is, advance publicity - about the show.

It was fun to do. It was quite interesting to watch the faces of the audience when they recognized the old voices and the old sounds and the old songs. They seemed to be thoroughly entertained.

Yes, you can have the interview next year at the tournament if you want. Just let me know in advance.

If you bring your friend, De Vera to the Laguna Honda, I'll be glad to shake his hand.

The pictures of the cake were outstanding. Very nice indeed -

Best to all,


Bing Crosby

BC:lm

Miss Priscilla Koernig
1423 Oak Street
San Mateo, California 94402



U.S. NAVY 1775 - 1975

Bicentennial Salute

COMMAND PERFORMANCE: TREASURE ISLAND 1939

October 5, 1975 — 6:00-8:00 P.M.

Building #2, Treasure Island

BROADCAST LIVE OVER KMPX 107FM

For those interested in having a complete transcript of the historic Victory Day Sept. 1945 Command Performance radio show with Bing Crosby as master of ceremonies, see Hobbies Magazine - Sept. & Oct. 1975 issues. Lou Dumont features the show in a 2-part series in his "Historical Tape Recordings" feature. The magazines can be purchased for \$1.00 apiece from Hobbies, 1006 S. Michigan Ave., Chicago, Illinois 60605.

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READ: THE CROSBY: GREATEST SHOW IN GOLF - by Dwayne Netland - Prologue by Bing Crosby - 160 pages - 16 pages full color photos, 129 black-and-white photos - Doubleday, 1975. Available for \$9.95 plus 60¢ for shipping and handling (Overseas, add \$2.00) from:

Golf Digest Special Services
495 Westport Ave.
Norwalk, Conn. 06856

MOUNTAIN OF DREAMS, THE GOLDEN YEARS OF PARAMOUNT PICTURES - by Leslie Halliwell - 400 vintage ads and posters - an irreverent history of one of Hollywood's great studios - 192 pages - illus. \$14.95 hardcover from:

Stonehill Publishing Co., Inc.
38 E. 57th St.
New York, N.Y. 10022

The Crosbys at home

Mike Douglas was in town, and we were dining out with our wives and Mike said: "I suppose the first thing they will give me tomorrow will be orange juice." Wrong.

The first thing "they" gave him was curbside service. A kiss from Kathryn as Mike stepped from his car, and a warm greeting from Bing: "Welcome to Casa Crosby. Special rates for transients."

The Crosby home on the Peninsula is the former Charles Howard mansion, the house that Seabiscuit built. Highlights of Mike's visit will be televised next Tuesday, 8 p.m., Channel 5, on a special program titled "Kathryn and Bing at home." Interesting show.

In the first segment, Kathryn gives Mike a conducted tour through several rooms including Bing's study containing "a few little gold records and an Oscar."

The only hitch comes when Kathryn opens Bing's wardrobe closets and shows off Bing's collection of hats. Will Mike try one on? No way. Mike has a thing against hats of any kind.

Kathryn and Mike rummage through nostalgic Crosby family photographs, a television custom handed down from the "Person to Person" years.

Kathryn and Mike sojourn to the porch and Bing, who has been putting out the garbage, he says, joins them for breakfast. The orange juice, at last, flows. Bing reminisces amusingly.

The piece de resistance arrives when Bing, Kathryn and Mike gather around a grand piano that Bing says Kathryn "pinched" from the "High Society" set, making her the only piano bandit of my acquaintance.

Bing's voice has a thrilling timbre again, fully opened and recovered from that long siege before and after his operation. At home, Bing sings when the roosters crow. He sings away the mornings — but never does he sing in party groups around a piano. Hence, the surprise when he, Kathryn and Mike pour over sheet music, singing old favorites, The Three Rhythm Royals.

Says Mike, once: "I'll give \$5 to hear this." Replies Bing: "It's a \$10 song." For the finale, Bing strolls through his grounds, while his voice is heard singing "That's What Life Is All About." from his latest album. It's great, like old times. Vibrant.

The night before the Douglas visit, Bing and Bob Hope taped "a thousand" promos for tonight's Bob Hope anniversary show. After the Douglas visit, Bing took off for a Guadalajara vacation.

Kathryn returned to work taping three of her "Kathryn Crosby Shows," and three more the next day. She was at it all this week.

"It is not like working with anyone else," signed producer Ann Miller, Wednesday. Explained Kathryn: "We are obedient wives. When our husbands say jump, we reply how high?"

The high jumping has rich rewards. By taping far in advance, sometimes 12 and 15 shows a week, Kathryn was able to spend six weeks in Europe with Bing. She can join him in Mexico this weekend.

And Kathryn better jump jolly well high and be taped in advance by Nov. 17. That's when the Crosby clan begins rehearsing and taping the annual Christmas show featuring this year only one guest—Fred Astaire himself.

MAGAZINE ARTICLES:

Modern Maturity - Dec./Jan. 1975/76 - "Letter from Bing Crosby" by Janet Hirst Levine - 215 Long Beach Blvd. Long Beach, Cal. 90801

Good Housekeeping - Dec. 1975 - "Bing and Bob on the Road to Christmas Past" - 75¢ - Box 517, N.Y. 10019

Andy Warhol's Interview, 860 Broadway, N.Y. 10003 - \$2.50 - Sept. 1973 issue

Films in Review - "Bing Crosby in Hollywood" - June/July 1968 - \$2.00 (\$15.00 for 10 copies & other special rates) - 210 E. 68th St., N.Y. 10021 (see From the Members page for more information)

Golf Magazine - Feb. 1976 - 2 page advertisement (color pic. of Bing & Kathryn) in which Kathryn is interviewed regarding golf - \$1.25 - P.O. Box 2786, Boulder, Colo. 80302

"That's What Style Is All About" by Alan Warner - Films & Filming - Dec. 1975



KATHRYN CROSBY
"How high the jump?"

Terrence O'Flaherty Views TV

Brave and Inconvenient

IN NEARLY every American's life there has been a moment when his heart has beaten in time to Bing Crosby's. And they are happy moments — all the way from "Learn to Croon" to "White Christmas."

Yet, in spite of the enormous public affection for him, Crosby has never seemed overly impressed with his success and he has always managed to keep a discreet distance from the public. For a superstar, those are major accomplishments.



Bing Crosby

He is the real "ol' blue eyes" — and anyone who has looked into them knows how coolly appraising they can be. "I can't get along with someone, I duck 'em," he said long ago. "It isn't brave but it's convenient."

Two weeks ago he blew his cool and allowed a crew from KPIX to invade the handsome and comfortable Crosby estate to make tonight's television special "Kathryn and Bing at Home" (8 p.m. channel 5). I have a hunch that Crosby views such activities as intrusions. Surely they are rare. Even the family Christmas shows are taped on a set in far-off Hollywood.

Kathryn Crosby does not seem to share her husband's reticence as her show on KPIX attests every weekday morning. Therefore greater love hath no man than that you will see demonstrated for a brief half-hour by Bing Crosby tonight. Mike Douglas is also on hand but that should not be a deterrent in this instance. The next morning Crosby took off for Mexico. Kathryn taped several KPIX shows ahead and joined him.

THE Crosby Magic has worked smoothly and without interruption since his first outing with "The Rhythm Boys" at the Coconut Grove in 1929. And judging from the official list of all prime-time specials telecast last season, the magic is still working nicely. Out of a total of 381 programs, "Christmas With the Crosbys" was Number Six — ahead of such traditional blockbusters as "The Miss America Pageant," Charley Brown and the World Series.

The old magic worked on me, also, during the taping of tonight's show. The rhythm boy was warm and friendly. Kathryn blossomed. The children are growing up well and it looks like a happy home.

Out of the hundreds of songs he has recorded, what is his favorite? "The little rhythm songs like 'Accentuate the Positive,'" he replied.

And that, I believe, is the real secret of his enormous appeal. It's where the accent of all life should be.

Gramophone -
Nov. 1975

Easy Listening

MIDDLE-OF-THE-ROAD

Anyone who was charmed by his appearance in BBC TV's Michael Parkinson show earlier this year will have enjoyed a good and representative sample selection from "That's What Life Is All About" by Bing Crosby (United Artists UAG 29730; © TCK 29730). Being Crosby, they also heard him as he sounds on the record without the need for technical tricks and cosmetics, and, thanks to the BBC realising a sense of occasion, they heard him accompanied by the same orchestra in the recording studio in London last spring.

The title song bears more than a hint of committed biographical flavour to it, and may well prove to be for Crosby what *My way* became for Frank Sinatra. The lyrics are neatly tailored to his pleasant, unassuming character and personality, and the song is completely convincing when delivered in this fashion. The rest of the album veers from agreeable lightweight ditties such as *Breezin' along with the breeze*, a thankfully happy and humorous country and western exercise in *Have a nice day*, a leaf from the Charles Aznavour style book in *I love to dance like they used to dance*, more nostalgia in *The good old times*, some Johnny Mercer word wizardry in *Bon vivant*, some duets with the same gentleman in *The pleasure of your company* and *The good companions* to similar modern musical show extracts in the shape of Stephen Schwartz's *No time at all* from "Pippin" and Stephen Sondheim's *Send in the clowns* from "A Little Night Music". Crosby's voice has lost very little power and presence despite his septuagenarian status and the major lung operation he underwent last year, and, estimably aided by the outstanding arrangements of Pete Moore and the first-class orchestra directed by Moore, this album is another landmark in a uniquely long and distinguished career.

Crosby Says 'Bing' Asset

By DON FREEMAN

Copley News Service

HOLLYWOOD — The name itself, Bing Crosby, has such a leisurely lilt about it, a casual, light-hearted and ap-easing grace.

Once, I remember asking Crosby if the name, "Bing," proved to be an asset.

Crosby nodded. "Yes, it made a difference," Bing said. "The appellation was right for a wandering minstrel of my stripe. People kind of remembered the name. There just aren't many Bings in public life."

There just aren't many Bings. The foregoing came to mind the other day as I met with Bing at a golf course a few furlongs from Warner Bros. studio in Burbank.

Bing had flown down from his home in Hillsborough, where he pursues the good life of the suburban squire.

It seemed fitting to con-

duct the interview, sitting in a golf cart with Bing, at the 10th tee under a huge shady pine.

Looking lean and tanned and thoroughly at ease with the world, Bing wore a bemused half-smile and idly flipped a golf ball around in his right hand, the picture of imperturbable composure. Crosby talked with the scholar's enthusiasm about his favorite character in American history — Benjamin Franklin.

"Old Ben was colorful," said Bing in his effortless baritone. Even when he speaks, Bing seems to be singing, the tones rich and mellow. "Anything written about old Ben I've got in my library."

"This goes back to, oh, 1930, when a doctor friend loaned me a biography. I ate it up. Been a Franklin buff ever since."

"Ben Franklin was an all-around fellow, a great hipster known to accept a

friendly glass, a great scientist, a great statesman. Had a few amours. He did have a wandering eye, y'know."

Bing said that if a script were ever available, he'd like to play Benjamin Franklin in a film or on TV. "Old Ben was a bit of a roisterer, yes, with a bawdy side. But he was a first-class negotiator. Nobody outsmarted him."

"Could it be," I asked Bing, "that Benjamin Franklin was also a singer?"

Bing nodded. "Oh, I'm sure he'd break out in a little roundelay," he theorized. "Probably had a voice on the order of Chill Wills."

This last summer, Bing took his two teen-age sons, Harry Jr. and Nathaniel, to England for two and a half months on the storied courses of the British Isles. "Both boys are quite keen on golf," Bing said. "We played 30-some courses, such as Troon and the rest. Drove around. Saw a few shows, took in a castle or two."

"Did you do any work?"

"Did I ever!" Bing said.

"Four, five TV shows, countless radio interviews. I even lifted my voice in song in two recording sessions, one of them with Fred Astaire, a little item they labeled 'Two Song and Dance Men'."

As he talked, the picture renewed itself of the totally self-contained man reflecting the familiar easy insouciance of voice and style. Bing once described someone else as being "as loose as ashes," a phrase that he might well have applied to himself.

"Bing, have you ever been nervous or ill at ease in front of a microphone?"

"Just once," Bing said, "and only once. This goes back to 1935 and I was at Saratoga in upstate New York, relaxing at the races. Now the potables had been flowing freely and I'd gotten myself pretty boxed. That's when word came in that Will Rogers, a dear friend of mine, and Wiley Post, a great pilot, had

been killed in that plane crash in Alaska."

"One of the networks put together a quick coast-to-coast tribute on the radio — live radio, you understand, this being before tape. They asked me to sing Will's favorite song, 'Home on the Range.' Somehow, I sobered up but when they signaled me to start singing, for the first time in my life I had flop sweat, the old moist palms. Sing? I could hardly stand."

"And I couldn't remember a word of the lyrics."

Reliving the moment, Bing unloosed a shudder and said: "But somehow the words came back, slowly. I'd finish one phrase and from out of nowhere the next phrase would pop into my head. I got through it and I've never been nervous working, ever again."

AS AN OLD and satisfied customer of Jack's, I feel entitled to point out that it contains what may be the worst table in any restaurant — the one smack next to the men's room and opposite the kitchen. And whose favorite table is that? Bing Crosby's. "I like it because I can sit there alone without being bothered and watch the action," which is especially lively when a gent emerges from the toilet at the same time a waiter rushes out of the kitchen.

October 6, 1975
S. F. Chronicle

Kathryn Crosby says, "Real fame is what Bing has."

"It's the light in women's eyes when they look at him," she explains. "Instant love. I don't have it, but I will someday. And I'll write a book about it."

"There are a few places Bing and I can't go — to the theater, for instance. But San Franciscans are wonderful. They have a great sense of privacy and he isn't besieged."

Thur., Nov. 27, 1975

San Francisco Chronicle

Hollywood Inside

By John Austin

ARE YOU READY for this? Bob Hope is plotting Saudi Arabian locations for his and Bing Crosby's "Road to Tomorrow," with interiors to be filmed in England. The Old Groaner is telling pals he's looking forward to it, but Hope wants script revisions. He told writer Ben Starr: "Get more lunacy in the script. When you have two old goats like us, you're got to do something wild."



Bing Crosby

Herb Caen - 9-5-75

→ The Bing Crosby's' 13-yr-old, Nathaniel, a serious golfer who practices his putting wherever he goes, is back from Europe with a complaint. "I can't stand hotels," he said to Fisher, the Crosby butler, even though he stayed at places like Claridge's in London and the Paris Ritz. "All the carpets break to the left!"

Herb Caen - 10-5-75

Terrence O'Flaherty Views TV

George, Rudolph and Bing

BUT TONIGHT on television George Washington will face a more formidable enemy than Howe when he appears opposite Rudolph the Red-Nosed Reindeer and Bing Crosby - two national heroes who may tax the strength of the father of our country. Will he still be first in the hearts of his countrymen? Or even second?

Perhaps only George Gallup knows for sure.

Rudolph the R.N.R. is in his 10th or 12th rerun - which is very old for reindeer (8 p.m., Channel 5) but he threatens to last as long as videotape. Crosby hits the air on CBS at 9 p.m. precisely one hour after the start of the encampment at Valley Forge and promises to be strong competition. For the past two years the Crosby holiday outing has been in the Top Ten of all shows telecast regardless of race, creed or color. This year the Crosbys have an added guest attraction in Fred Astaire who will join Bing in "A Couple of Song and Dance Men" from their 1946 movie "Blue Skies" plus other shenanigans.

"Astaire can't not dance," said Crosby. "He dances when he walks."

★ ★ ★

22—San Mateo THE TIMES Thursday, Dec. 4, 1975



Bob Foster THE CROSBYS GET THE CHRISTMAS SEASON OFF TO GOOD START

I don't know about you, but I have, for a long time, associated Bing Crosby with Christmas and not just because of "White Christmas." Back when he had a regular radio show I, like millions of others, looked forward to Crosby's Christmas show. It kind of made the whole thing "official".

It sometimes is a little difficult for me to get into the Christmas spirit so early. The idea of the Christmas season starting the day after Thanksgiving has never really excited me very much. However, when Bing Crosby does his Christmas show, things start to perk up a bit.

Looking extremely well, Bing took his whole family to Los Angeles to join with Fred Astaire and the Young Americans in one of the most enjoyable shows of this kind to come along in a good many years.

This Bing Crosby special was the highlight of an evening of specials. Kathryn, who does her daily show on KPIX, looked more beautiful than ever. She sang, she danced and added a lot to the festivities. The warmth heightened when lovely Mary Frances did "I Won't Dance", made famous by Astaire. It showed off Miss Crosby's beauty, her ballet training and gave fair warning to Hollywood and television that there is another star from the Crosby family on her way.

Harry accompanied his father with his guitar, while Nathaniel worked out with the Young Americans. It was one of the nicer Christmas shows.

MERRY CHRISTMAS, FRED, FROM THE CROSBYS

With Bing, Kathryn, Harry, Mary Frances & Nathaniel Crosby, Fred Astaire, The Young Americans, Joe Bushkin, Bob Hope

Supplier: Smith & Hemion Prods.

Exec Producers: Gary Smith, Dwight Hemion

Producer: Smith

Director: Hemion

Writer: Buzz Kohan

60 Mins., Wed. (3), 9 p.m.

Kraft (J. Walter Thompson)

CBS-TV

The class and grace of Fred Astaire was a most welcome addition to this year's annual Bing Crosby family Christmas special, helping to maintain the warmth and informality of the holiday mood that has become a Crosby trademark. Astaire's presence permitted a continuity that had Astaire and pianist Joe Bushkin meeting at Crosby's house, ostensibly to discuss a future record album, which segued easily into underplayed song-and-dance sequences featuring the stars. The Young Americans singing group and the Crosby children.

High spots along the way were Astaire and Crosby running through the Crosby-Hope "Road" movies' songs (with Bob Hope turning up for a walk-on punchline) and an Astaire-Crosby reprise of "A Couple Of Song & Dance Men" with interspersed footage from the "Blue Skies" movie they first did it in — a device that allowed for some Astaire dance footage from the past with steps the old master presumably can no longer risk. The

handling of the sequence was typical of the slickness of the Smith & Hemion production gloss throughout the special, which included a sly way of sliding into Crosby's "White Christmas" finale one more time. Pianist Bushkin, incidentally, was an important part of the proceedings, providing musical support to the two stars, some laugh lines — and a running gag that maintained the continuity. — Bok.

Variety
Dec. 10, 1975

Bing, Fred Rehearse for Tonight's Show

By BOB THOMAS

LOS ANGELES (AP) — The rehearsal piano was pounding out the Jerome Kern tune as Mary Francis Crosby swirled about the floor with choreographer Peter Gennaro.

Across the hall, Ginger Rogers, looking trim and athletic as ever, was hard at work on preparations for a new nightclub act.

In a small room downstairs, Bing and Kathryn Crosby and Fred Astaire were running through a scene for Bing's Christmas special on CBS tonight under the scrutiny of producer-directors Dwight Hemion and Gary Smith.

It was a show-bizzy day at the Academy of Music and Dance, a studio on Doheny Drive in Beverly Hills. When the Crosbys and Astaire finished the runthrough, they joined the rest of the TV rehearsal group upstairs. Bing and Fred stopped for hugs with Ginger, who was there by coincidence.

Astaire and Crosby gathered around a piano for a rendition of the Carole King song, "You've Got a Friend," accompanied by the accomplished guitar of Harry Crosby, Bing's handsome 17-year-old. Also aboard for tonight's special is 14-year-old Nathaniel Crosby.

Between numbers, the two men who ruled song and dance in their generation reminisced with a visitor.

"When did we last work together?" Crosby mused. "I guess we must have done some benefits or something, huh, Fred?"



(AP Laserphoto)

HE WON'T DANCE, DON'T ASK HIM

Fred Astaire (left) and Bing Crosby tune-up for their song during rehearsal in Beverly Hills for Crosby's Christmas television special. Their backing includes Bing's son, Harry, 17, (right)

on the guitar. Astaire, one of the century's premier dancers, won't dance on the show. "I won't ever again — I'm 76, he told a questioner."

"I don't think so," Astaire answered. "I think it must have 'Blue Skies' in 1946. That was when I announced my retirement."

"Because of the picture, Fred?" Crosby asked.

"No, no. I thought I was going to quit. Of course it

didn't last for very long. I always said if I ever retired again, I wasn't going to tell anyone."

"I never had the inclination," Crosby added. "Not like Sinatra. Everybody knew that was a joke. What was he going to retire to? He didn't have anything in his life but his work. With me it would be different. I've got horses and golf and a lot of activities that I'm involved in."

Bing wandered off to watch his daughter rehearse the "I Won't Dance" number. The song holds true for Astaire, who becomes adamant when the question arises.

"No, I'm not going to dance in this show and I

won't ever again," he insisted. "Oh, Gene Kelly and I do a few steps to get from one scene to the next in 'That's Entertainment, Too.' But that's it. I won't dance."

"Look — I'm 76. No one

in his right mind at that age would dance the way I used to. They talk about athletes retiring when they're 39. What about dancers?"

Crosby, who is 71, seems much more fit than he did at the time of last year's Christmas show. He was recovering then from an

operation to remove a non-malignancy from his lung. He now seems to have more bounce, and his singing voice has more resonance.

"I come down here 12-15 times a year," said Bing, who makes his home at Hillsborough, south of San Francisco. "I've done the

Dinah Shore Show. Hope, various others. I keep as busy as I want to be."

So does his activist wife, Kathryn, whose daily TV talk show is the highest rated in San Francisco. She reported proudly on the activities of her children:

"Mary Frances goes to the University of Texas, my alma mater, and takes five hours of dance, as well as chorus. She is terribly dedicated and will pass up dates because she has to practice."

"Harry is the musician; he works very hard at the guitar and has startled us with a strong singing voice, too. Nathaniel is the golfer, and very modest, like the other two. The other day he shot a 71, but we had to hear about it from a friend who had played with him."

Crooner Still Going Strong With MOR Tunes And a Traditional Christmas TV Special

Since the late 1920s when he was a saxophone-playing ninth grader in Kansas City and an avid collector of 78 r.p.m. shellacs, Dave Dexter Jr. has been an unyielding admirer of Bing Crosby. Last week Dexter spent virtually an entire day in Los Angeles with the renowned entertainer and his family. Here is his report:

He is, of course, not as physically agile as in the old days and even a makeup man as expert as Mike Moschella can't hide the deep creases in his venerable Irish face. Bing Crosby appears unconcerned that his United Artists single of "That's What Life Is All About" has surprisingly stepped out to soar high—and briefly—on the hit lists in England and, here at home, work its way onto Billboard's Easy Listening chart.

No matter that Bing sings it differently every time he performs the song. For the first time since 1931 when he collaborated with Harry Tobias and the late Harry Barris to compose "At Your Command," Crosby had a hand in writing "Life" with three Britishers; his name shares label credit on UA's XW700, a disk he recorded in London with Pete Moore's orchestra several months back.

band and then the start of a solo career with CBS in New York. In his youth he caroused, catted around nocturnally and boozed to excess. Actress Dixie Lee, his late first wife, straightened him out in the early '30s and for 45 years Bing's behavior has been exemplary. It was his daring, virile baritone that revolutionized popular music, for until he emerged it was Rudy Vallee, Morton Downey, Donald Novis, James Melton and others with dull, European-style tenor pipes who domi-

Mary Francis Crosby, daughter of Bing and Kathryn, teams with Fred Astaire in a difficult bit combining dialog with a song which they share. She is 16 and a student at the Univ. of Texas in Austin, studying music and drama. Astaire sings with the Crosby clan throughout the show. His new UA album, "Attitude Dancing" will be released next month.



A Day In The Life Of BING CROSBY



revels in discussing the family.

"Bing adores classical music," she offers. "I think opera is his favorite. Once in Vienna he took me to see 'Pagliacci' and the leading tenor was so fat it spoiled the production for me. But Bing was enthralled with the man's voice. That's all he noticed."

Although he consistently featured classical artists on his Kraft show, Bing doesn't listen to that music much these days, Mrs. Crosby notes. "We have a turntable, of course," he says, "and cassette facilities as well, but Bing uses them mostly for pop things."

There's another noticeable change in her husband. He no longer smokes a pipe. For 45 years he and a pipe were synonymous.

"I just quit one day," Bing says. "No special reason. I tired of carrying all that smoking equipment around. No big thing."

Bing goes wandering off again. He looks elderly, weary and immersed in thought. He cracks no jokes. Maybe in his mind the show is not shaping up as well as he had hoped.

Whatever, he ends up in mid-afternoon alone in a small room singing along to prerecorded music, a solo spot he ob-



Mike Moschella pancakes the Old Groaner.

viously wants to tape as perfectly as possible. Although he leaves the door to the room open, and his voice and the recorded orchestra can be heard throughout the surrounding area, his attitude indicates he will brook no interruptions.

And now he calls son Harry from the Green Room. Harry is 17, good-looking and proficient as a guitarist, pianist and composer. He is considering attending Juilliard in New York and has big, youthful, innocent eyes on pursuing a show business career. But at the moment he's sprawled on a couch and jiving with a half-dozen young women from the bubbly, casually-attired Young Americans.

individual columns continued on next page

On this bright November day Crosby and his family are midway through a strenuous four-day chore of taping a Christmas special for the CBS-TV network.

"They tell me," says Bing, "that this is the 40th consecutive Crosby Christmas program. We did the first one for radio back in 1935 and along about 1950 or so we shifted it over to the tube."

Crosby's day begins at 6:45 a.m.

He, his stunningly attractive and articulate wife Kathryn and their two sons and daughter are holed up at the Sheraton West on Wilshire Blvd., once famed as the Town House.

Mary Francis, just 16 and as personable and beautiful as her mother, must report to KTTV Studios at 7:30 for makeup, wardrobe and a demanding morning playing a five-minute scene involving dialog and singing with the Crosbys' guest, Fred Astaire.

After a quick breakfast at the hotel, Mary Francis and Kathryn drive off to the studio. Bing and son Harry follow in another car. Young Nathaniel, 15, who isn't needed until late afternoon, goes out to play golf.

Bing then saunters into KTTV's Green Room lounge and watches, via a monitor screen, his only daughter work with a helpful, gracious Astaire.

"She wants to get into show business," he says. "Last September she enrolled at the Univ. of Texas at Austin. They have a first rate drama department there and she likes it."

Now it's 11 a.m. and Crosby moves through the immense barn-like structure to the set. For more than two hours he and Astaire sweat out a clever bit in which they are shown on a split screen discussing the making of an LP together. It winds up in a special material song with a humorous kicker ending.

Around 1:30 p.m. director Dwight Hemion yells his satisfaction after perhaps 10 complete takes. An efficient crew strikes the set, loaded with holly and poinsettias, and Crosby moves out to his car with his aide de camp Leo Lynn. Lynn handles Bing's telephone calls, drives the car and is ever-handly for whatever Crosby requires.

"They're having a luncheon in honor of Ken Carpenter at the Sportsmen's Lodge in the Valley," says Bing, still wearing the blue sweater, open-necked shirt and bright red pants he wore for the cameras. "You may remember Carpenter from the old (Kraft Music Hall) era. He was a top announcer. Still is."

An ovation greets Crosby at the restaurant. Carpenter obviously is thrilled. Bing says a few words and he and Leo leave to savor a quick lunch and a few moments of quiet.

And does Crosby head for Chasen's? Or Perrino's? One of the Brown Derbies, maybe?

He and Lynn go into a Sambo's chain eatery and in 30 minutes Bing's stomach is appeased and they are driving back to KTTV's Christmas set. For all his millions, they're nothing ritzy about the Old Groaner.

One watches him today and recalls his story—from Spokane to the mighty Paul Whiteman orchestra to Gus Arnheim's



Crosby faces crew and camera on the set.

nated the scene.

Young Crosby sang with a beat, he improvised, he phrased with a jazz conception—and hundreds of professional singers began aping his vigorous, impassioned, swinging manner at the mike.

But now is now and Crosby shows no inclination to lean back in his mobile dressing room and reminisce. Under the bright lights on the cheery holiday set he's as coldly professional on the job at hand as he was in his salad days.

The day wears on, and the man who has popularized more songs than anyone in history and who has enjoyed more hit records than the Beatles, Elvis Presley, the Rolling Stones and Frank Sinatra combined, appears tense. Bing seems incapable of sitting down, or retiring to his restroom on wheels. Slowly, he walks down the halls, peering into rooms, urging Lynn to call a friend on the phone as he meanders about the vast production area. Is he looking for something, or someone?

It's difficult for a newsman to pin him down. For now Crosby saunters about aimlessly, perhaps concentrating on the next segment of the show in which he, the warmer and friendlier Fred Astaire and the Young Americans sing Christmas carols. Bing is edgy and perturbed. Like a shuffling old Grizzly in a zoo the message is clear: don't come too close.

Kathryn Crosby, on the other hand, invites questioning and

Billboard photos by Sam Emerson

"We've got to rehearse our dialog together," father sternly advises son. Harry jumps up and obeys.

Bing never knocks contemporary pop music. No one has ever heard him, in public at least, denigrate rock and its offshoots.

"Songs these days are a bit trickier than they used to be," he acknowledges. "Once they were almost all eight bars plus eight bars, then an eight-bar release or bridge and then back to the original eight-bar melody. The contemporary tunes are much more complicated. I really have to woodshed 'em into shape. It takes a lot more concentration. A lot of them I genuinely like."

Bing is underdemonstrative with the success, so far, of "That's What Life Is All About."

"I never expected to have another hit," he notes. "It's not a rock song or a rhythm song. It's not a love song. It isn't funny." He does not expect to see it move up to the top of the pop charts, he declares.

A call to Ray Anderson of United Artists to ascertain just what the label is doing to boost the record's sales brings this answer:

"We are as gratified as Crosby that it's showing action," Anderson answers. "But there is resistance to it at every Top 40 station and we must try to get it played on MOR outlets, both AM and FM. Everyone who hears the single likes it but airplay poses a problem. We will continue to work on it."

"That What Life Is All About" isn't Crosby's only recording venture of 1975. In Los Angeles a few months back he taped two LPs featuring Paul Smith's piano, charts and orchestra. One comprises songs sung in Spanish. The other is a collection of tunes of America's South—"it will probably be titled 'A Southern Memoir,'" Bing says. He also made an album with Astaire in England last summer and United Artists has projected its American issue for early 1976.

Outside the studio, the sun has disappeared and the lights of Los Angeles sparkle brilliantly on a crisp, smogless autumn evening. Throughout this long morning and afternoon of toil one becomes aware that Bing and Kathryn have been together hardly at all; each has gone his separate way. Nor have their children ganged up together. The Crosbys have had jobs to do, lines to learn, songs to master. With them it's a dedicated, unswerving individual effort which will with the brains of competent tape editors, all blend together in a 60-minute production which is expected to attract a 50 percent share of viewers for CBS the night of Dec. 3.

And so the Crosbys assemble, splitting up into two cars for the 15-minute ride back to the hotel. There they will remove their makeup, comment on the scenes they blew and agree as to where they should all enjoy dinner together.

Tomorrow is Saturday but it will be no day of rest for the clan. Once more they will spend eight to 10 hours putting a show together. And Sunday, the fourth straight tiring day of production, they'll do it again.

Art Design By Bernie Rollins

Just being Bing was enough

Memories of Christmases past were conjured up by Bing Crosby and his family yesterday when they headlined — for the sixth straight year — the Laguna Honda Christmas Show.

Crosby, 71, and his family appeared at the end of a two hour show that included singers, dancers, jugglers and a dancers-and-dog act.

The nearly 1,000 patients at the home requested and heard the famous crooner do some of his old favorites, including "White Christmas".

Crosby had a little trouble with some of the lyrics from his older tunes but the crowd didn't seem to mind.

Crosby said Trader Vic first got him to do a Laguna Honda show.

"This is a wonderful institution, and the crowd is extremely appreciative. We're always delighted to do this show."

Other acts included the Mason-Kahn dancers, juggler Jim Reinhart, banjo player Scotty Plummer and the Old St. Mary's Choir.



Bing and Kathryn Crosby

Examiner Photo by Walt Lyman

S.F. Examiner
Dec. 23, 1975





(AP Laserphoto)

HEADLINER IS BACK

Bing Crosby and his wife, Kathryn, headline a Christmas show for their eighth straight year for 500 aged and infirm patients at San Francisco's city run Laguna

Honda home Monday. Quipped Crosby: "You can see it's a special occasion, I even wore my hair." The crooner, still going strong, is 71.

Press Box

Crosby Clambake Provides Joyous 'Bicentennial' Medley



Sports Editor
Bob Bullock

There was something old, something new, something borrowed and virtually nothing "blue" for happy guests who attended the traditional Crosby Clambake last night at the Del Monte Hyatt House.

The songs... new banquet site... borrowed recordings... no blue jokes... proved an unbeatable combination amid the red-white-and-blue patriotic decor of the jam-packed hall.

The annual stag banquet honoring those who work so hard to make the National Pro-Amateur Golf Championship such a success turned out to be a historic "Bicentennial" of Bing's songs.

Host Bing Crosby, looking dapper and healthy in a bright red blazer, breezed through a sensational medley marathon of 24(!) songs with consummate ease and grace. Accompanied by the Joe Bushkin quartet, the ageless Crosby astonished the crowd of golfers, workers and writers with both his artistry and vitality.

He greeted the audience by singing "The Pleasure of Your Company" with a special lyric refrain about "at the Clambake, up at Pebble, every year."

Then, after an immaculate rendition of "Bring on the Clowns" from the Broadway musical "A Little Night Music," sung to a taut-violin recording, Bing called upon his guitar-playing son, Harry, for a little home-harmonizing on "You Got a Friend" and "Sing a Simple Melody."

Bing introduced Harry for his Clambake debut as "a new fellow I picked up at the bus station," then admonished him to "lay it in there; you're not sitting at home; this audience is ready."

After the two-tune set, Harry "sat in" with the Buskin quartet as Bing reeled off the aforementioned whirlwind medley that had the crowd singing along or clapping along through (are you ready?):

"I Surrender Dear"... "Would You Like to Swing on a Star?"... "Wrap Up Your Troubles in Dreams"... "Don't Fence Me In"... "True Love"... "Pennies From Heaven"... "Blue Hawaii"... "Sweet Lelani"... "Accentuate the Positive"... "Irish Lullaby"... "Just One More Chance"... "Love in Bloom"... "Please"... "Dinah"... "Gallway Bay"... "I Can't Begin to Tell You"... "I found a Million Dollar Mud"... and finally "Old Man River," at an up-tempo yet. "I'm an Old Cowhand"... "Louise"... "You Came to Me From Out of Nowhere"... "Sweet Georgia Brown"... "Mississippi Mud"... and finally "Old Man River," at an up-tempo yet.

The brief samples of each song were accompanied by frequent quips as asides. He said he "missed the Princess (Grace of Monaco)" while singing "True Love" from the film "Royal Wedding." He defied the much-maligned Crosby Tournament weather elements by singing of "summer showers" in Million Dollar Baby and "sunshine and showers - Sunday Night!" in "Pennies From Heaven."

And, when he forgot the lyrics, he made them up, much to the delight of the audience:

"I'm fixing up this guys' lyrics pretty good."

"Just what is the cruddy next line"

"You know, I haven't worked since the Coconut Grove."

MEMORABILIA COLLECTORS:

35th Annual tournament
program - \$2.50 - Bing
Crosby Golf, P.O. Box 36,
Pebble Beach, Ca. 93953.

8th Annual Monterey Penin-
sula Herald Golf Edition-
Monterey, Calif. - 1-21-76

Souvenir Edition - 1976
KRML Bing Crosby Tabloid -
Productions Unlimited, P.O.
Drawer 4751, Carmel, Cal.
93921 - free

"The Crosby Experience" -
California Living section
of S.F. Examiner, Jan. 11,
1976

Golf Digest - Dec. 1975 &
Jan. 1976 - excerpts from
The Crosby: The Greatest
Show in Golf book - \$1.00
each - Golf Digest, Boulder,
Colo. 80302

Then, after this gruelling musical feat and treat, climaxed by Bushkin tossing the long accordion-pleated music sheets into the air, Bing beckoned buddy Phil Harris on stage for still another song, "Oh, Mr. Harris, Yes Mr. Crosby" to the tune of "Gallagher-and-Sheen" with young Harry joining in the lyrics written for their fishing TV special filmed recently in the Bahamas.

Harris, admittedly subdued by the general effort to "keep-it-clean" after the much-criticized "blue" show last year at the Monterey County Fairgrounds, marveled at the performance of the seemingly-indefatigable Bing.

"I'd like to have just the money for the copyist of this music," he quipped, with a gesture to the voluminous sheets of music. Then, he dryly alluded to the impossibility of following Bing's act with a crack that he'd "get a better spot than this in Portugal."

But, Phil promptly captured the audience with a straight rendition of "Watermelon Wine," then tossed off a couple of his patented wisecracks.

The unenviable task of following Crosby and Harris fell to former recording star Rusty Draper, the guitarist who has returned recently to the entertainment circuit with Harris.

Draper, who used to live in Carmel (his son, John, played football and baseball for Carmel High), managed to hold the audience with some flashy guitar-plucking and singing. He whipped out an instrumental "Wheels," sang along with a recording of "my last gold record, "Nightlife" and introduced his new patriotic recording of "United States of America."

Then, tireless Bing was back, suggesting he might like to record that last "U.S. of A." song himself.

And so, after an entertaining hour-and-a-half show that earlier had included presentation of the Golf Magazine All-America plaques, some musical numbers by the Joe Bushkin quartet and two songs by newcomer Debbie Joyce, the evening drew to a close with Bing's farewell song - not the traditional "Now is the Hour" but a philosophical "And That's What Life is All About."

And, that's what entertainment in the grand, gentle manner of Bing Crosby is all about.

Nathanial's First Crosby

By **ERIC PREWITT**
AP Sports Writer

PEBBLE BEACH, Calif. (AP) — Bing Crosby's son the golfer, Nathanial, can carry a tune but would rather carry a sandtrap with a good fairway shot.

"Golf is his whole life," says his mother, Katherine Crosby. "Of course, he can't read or write."

The youngest Crosby, a 14-year-old freshman at Burlingame High School is taking a week off from school to play for the first time in his father's 35th annual National Pro-Am which opened today.

"I'm closing my eyes to his grades," said Mrs. Crosby, who despite the ribbing about Nathanial's schoolwork conspired with the teen-ager to get him into golf's most prestigious proam tournament.

"My mother and I have been conning and bribing dad for a year," Nathanial said after a practice round Wednesday on the Pebble Beach course. "He kept telling me my grades would have to be good for me to play."

The golf game of the 5-foot-8, 138-pound schoolboy already qualified. He carries a five handicap, well below average in the Crosby Pro-Am collection of 168 amateurs.

Bing kept Nathanial in suspense, while the boy continued worrying about his golf swing and homework, until three



Nathanial Crosby

weeks ago. Then an invitation arrived in the mail.

"He was so excited that he framed it immediately and put it up in his room," revealed his mother.

Nathanial Crosby is the youngest player in this year's tournament and one of three Crosbys on the amateur list. Another of Bing's sons, Lindsay, is playing for the first time in more than 40 years and a nephew, Howard Crosby, is playing for the second time.

John Cook, 18, a high school senior, is the second youngest player invited and one of six scratch golfers among the amateurs. Cook is the reigning California Amateur champion. Others with no handicap strokes include U. S. Amateur champ Fred Ridley and former San Francisco 49ers quarterback John Brodie.

The number of show business celebrities in the Crosby event seems to shrink each year, partly because of Bing's desire to improve the quality of the golf and also because January is a busy period in Hollywood.

"You could practically see the tears on Jack Lemmon's letter of regret," said Carol Rissel, a tournament official.

Lemmon, Bob Newhart and Robert Stack are missing from the field for the first time in several years. Comedian Flip Wilson had to turn down his invitation because of a commitment to do a benefit show in Houston Friday.



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THE BEST OF BOTH WORLDS -

ENJOYING BING AND ROCK 'N' ROLL

by Arne Fogel

Dear Pat and "Bingang"

I have long wanted to write an article for the magazine and the time has come! Actually, the reason I haven't made a contribution up to this point is that I never could really think of a proper topic, one that may be interesting, and yet not overdone. I think we've had enough of the "why I like Bing Crosby" type articles. But that's a personal opinion, maybe I'm wrong.

Personal opinion plays a vital role in an individual's values when it comes to musical tastes and preferences. We all come from different backgrounds, and as time goes on it seems that more and more variance in age groups appears in the Crosby enthusiasts (I am 26). It now occurs to me that there may be some people, older established Crosby fans who are curious as to why a person such as myself should be a firm Crosby fanatic when others of my age group are not particularly interested in Bing. In explaining my feelings, I guess I will be writing another "why I like Bing Crosby" article after all, but hopefully I can make it into something somewhat interesting.

To start with, I am not only twenty-six years old, but I am a firm and devoted Rock 'n' Roll fan. If Bingang ever took a survey of who the members individual second favorite recording artists were, I think that I'd probably be the only person following the name "Bing" with the names "John, Paul, George & Ringo." This is true, and I am proud to say that as well as my subscriptions to "Bingang" and "Bing," I hold subscriptions to such magazines as "Strawberry Fields Forever," the main Beatle private publication. Interestingly enough, the Crosby and Beatle magazines are so strikingly similar in format and method that it is frightening. They are even similar in their petty prejudices ("Bing" magazine attacks Rock 'n' Roll, "S.F.F." magazine attacks the pre-rock ballad style) To be in a vantage point of reading both magazines and the ridiculous comments made about their opposing styles of music is to be made doubly aware of how small-minded it is to make such smug remarks about a type of music one has no knowledge or understanding of. It is to the credit of "Bingang" magazine that it does not indulge in such ignorant commentary.

Really though, it is not so strange that a man can be immersed in both Beatalia and Crosbyana. When I was a mere twelve years old, I went to the state theatre in Minneapolis to see "The Road to Hong Kong." I went to the theatre to be amused by Mr. Hope, but as I left the theatre, I realized I was more fascinated by his co-star (and I don't mean Robert Morley) I soon discovered that my father had an album of 78's entitled "Crosby Classics"--and I was further fascinated. You see, in 1962, the first great era of Rock music was dead, and it would be years till I was to discover the great 1950's recordings of Elvis, Chuck Berry, Little Richard, etc. Also, in 1962, there was to be a long wait before the Beatles would emerge (ushering in the second great era of Rock) so what did 1962 have to offer a musically-starved adolescent? Nothing but a gaggle of non-talents that were

described best as "Shlock" (schmaltz-rock) artists: Frankie Avalon, Fabian, Bobby Rydell, Pat Boone, etc., etc. I knew there had to be more to pop music--and I found it in Bing Crosby. A year and one-half later, I was surprised to find it again in a rock quartet on the Ed Sullivan show. All my friends were pre-sold on the Beatles, but because of their juvenile advance publicity, I made up my mind to dislike them. They won me over anyway!

As the years have gone by, I have made a hobby of the study of the trends and phenomena of twentieth-century popular music, and I've made a small career for myself as a vocalist as well. My studies have led me to a conclusion that many Bing fans will find hard to take: Bing Crosby has much more in common with the Beatles (and vice versa) than he does with the other ballad singers such as Dean Martin, Perry Como, etc. Of course, I don't mean stylistically, but let me explain the similarities:

Bing

1. Roots in a Plack American musical form (jazz)
2. Direct influence by one Black and one White (Louis Armstrong, Al Jolson)
3. Bing is an innovator (like the Beatles) not an imitator like Sinatra, Martin, Como, Columbo, etc. etc.

Beatles

1. Roots in a Black American musical form (Rock)
2. Direct influence by one Black and one White (Chuck Berry, Elvis Presley)
3. The Beatles are innovators (like Bing Crosby) not imitators (like the Bee Gees, Rolling Stones, Monkeys, The Who, etc. etc.)

The third point is the most important. Even though the Beatles are not like Crosby in content, they are similar in that both acts started a new trend, and became (and still are) the musical focal point for their respective generations.

Of course, I don't mean to imply that everything is this cut and dried. Crosby and the Beatles definitely were influenced by others. By the same token, such artists as Sinatra and the Rolling Stones are unique and in many ways totally original, but the fact remains that it took Bing Crosby to develop a form that remained essentially unchanged until the Beatles set a new form in motion thirty-five years later.

Bing--the first "swinging" rhythm singer, the first dramatic popular baritone, the first mass-media pop-star. He and the Beatles, as the first popular singer-songwriters, the first to expand the form of pop songs and records, are the only true geniuses in twentieth century pop, as I see it, and as such they earn all my admiration and respect.

Ken Gray has mentioned that in my little musical analysis I have ignored such phenomena as swing and the Big Bands. I guess I'm thinking more in terms of vocal music, where trends are more distinctive and long-lasting. Besides, swing is more a part of jazz than pop, I think. But Ken's comments serves to remind the reader that what I've written is not meant to be very complete or probing, just some basic observances.

A BING SONG CYCLE - by Al Sutton (continued)

BENY, MEENY, MINEY, MO

Benny Goodman - Helen Ward, vocalist
Victor 25195

Eeny, meeny, miney, mo, catch your troubles by the toe,
If it hollers, let it go, let it fly away.
Eeny, meeny, miney, mo, its the saying, high and low,
Hear it everywhere you go, any time of day.
Big Ben rings it, Vallee sings it,
Whiteman swings it, even Mr. Crosby Bings it!
Eeny, meeny, miney, mo,
Catch your troubles by the toe-
If it hollers, let it go, let it fly away!

'TIS AUTUMN

Dick Todd, with Leonard Joy Orchestra
BlueBird B 11387

Verse

You tell me I'm acting silly - I'm not silly, just chilly, hm mm.
You say I'm proving myself a goof - for what I do or say,
I've the absolute proof:

Chorus

Old Father Time checked, so there'd be no doubt-
Called on the North Wind to come on out -
Then cupped his hands, so to proudly shout,
Lah de da, lah de dum, "'Tis Autumn!"
The Trees say they're tired, they've borne too much fruit-
Charmed the wayside, there's no dispute.
Now, shedding leaves, they don't give a hoot!
Lah de da, lah de dum, 'Tis autumn.

Then the birds got together, to chirp about the weather,
(a measure is whistled here)
After making their decision, in birdie-like precision,
Turned about, and made a bee-line to the south!

My holding you close really is no crime,
Ask the birds, the trees, or Old Father Time
Its just to help the mercury climb,
Lah de da, lah de dum, 'tis autumn.

Todd then repeats the last four lines, and on the last line sings

"Boo boo boo, boo boo boo, - oops, excuse me, that's Crosby's!" "'Tis autumn!"

LOVE IS ON THE AIR TONIGHT

(Decca 1431 - Dick Powell)

Up in Maine, or on the western plain,
It makes no difference where you go.
Cinderella, and her fellow
Have the parlor lights turned down low,
Listening to the radio!

CHORUS:

Love is on the air tonight,
And its on a heart-to-heart hook-up!
Love is everywhere tonight,
Better look your cosiest nook up!
Each station, throughout the nation,
Will have a song coming through;
So if your set works, some major network
Will do your wooing for you!
You should never sing to her,
If a song is not up your alley;
You may sound like Bing to her,
But suppose she likes Rudy Vallee!
If some crooner, from old Altoona,
Can tell her better than you,
Why should you care, as long as love
Is on the air tonight!

GOTTA BE THIS OR THAT

Benny Goodman Columbia 36813

If you ain't wrong, you're right-
If it ain't day, it's night,
If you ain't sure, you might,
Gotta be this or that!

If it ain't dry, it's wet,
If you ain't got, you get-
If it ain't Rose, it's Met,
Gotta be this or that!

If it ain't this, you can't miss,
It's gotta be you, brother!
Can't you see, its got to be,
One way or the other -
If it ain't full, it's flat,
If you don't spend, you bank,
If it ain't Bing, it's Frank,
Gotta be this or that!

WHEN MY SHIP COMES IN

Eddie Cantor (From "Kid Millions" Conqueror 8427
Rex 8391
Mt.M 13184

I'll have a golden castle, grand and tall,
With 10 butlers standing in the hall,
And walter Disneys hanging on the wall,
When my ship comes in!
I'll leave the choice of autos up to you,
And if you think a Rolls Royce will do,
I think I'll play it safe and order two,
When my ship comes in!
I'll buy Barnum and Bailey, and move them right next door,
Then give two of them daily
For all the kids who never saw a show before-
In golden chairs we'll take out tea for two,
I'll have Paul Whiteman there to play for you,
I'll have Bing Crosby singing "Boo boo boo boo boo"
When my ship comes in!

THESE FOOLISH THINGS REMIND ME OF YOU

Joe Sanders

Decca 845

Oh, will you never let me be,
Oh, will you never set me free,
The ties that bound us
Are still around us,
There is no escape that I can see.
And, still these little things remain,
The bring me happiness and pain:

A cigarette that bears a lipstick's traces,
An airline ticket to romantic places,
and still my heart has wings,
These foolish things, remind me of you.
The park at evening, when the bells have sounded,
The Ile de France, with all the gulls around it,
The beauty that is springs,
These foolish things, remind me of you.

Gardenia perfume, lingerie on a pillow,
Wild strawberry pies, only 7 francs a kilo,
And still my heart has wings,
These foolish things, remind me of you.
The smile of Garbo, and the scent of roses,
The waiters whistling as the last bar closes,
The song that Crosby sings
These foolish things, remind me of you.

(And more heartbroken verses!)

SWELL PEOPLE

Dolly Dawn and her Dawn Patrol Varsity VA 544

You're a million people, why you're a crowd!
I'm here to state it and to shout it right out loud,
You're swell, swell people!
You've got the eyes of Gable, and another thing,
You've got the smile of Taylor, and the Voice of Bing,
You're swell, swell, people!

and on and on.

JUMPING AT THE RECORD SHOP

Slim Gaillard Quartette Atomic A-216

Nate, I need your new releases,
I'm in the market for some brand new pieces!
Let me read your record list,
There may be something I don't want to miss!
Duke Ellington, Count Basie, and the Dorseys,
Bing Crosby, Frank Sinatra, they're the voices,
King Cole and Johnny Mercer, just won't stop,
Jumpin' at the record shop!

THE FILMS OF BING CROSBY - Part 11

Reviews from the New York Times

Pat Sullivan, Compiler

SAY ONE FOR ME, written by Robert O'Brien, produced and directed by Frank Tashlin; a Twentieth Century-Fox presentation. At the Paramount, Broadway and Forty-third Street. Running time: 119 minutes.

Father Conroy.....Bing Crosby
Holly.....Debbie Reynolds
Tony Vincent.....Robert Wagner
Phil Stanley.....Ray Walston
Harry LaMaire.....Les Tremayne
Mary Manning.....Connie Gilchrist
Jim Dugan.....Frank McHugh
Joe Greb.....Joe Besser
Sunny.....Alena Murray
Chorine.....Stella Stevens
Pay Flagg.....Nina Shipman
Monsignor.....Sebastian Cabot
time January.....Judy Hivert

By BOSLEY CROWTHER

AFTER all the times Bing Crosby has played a priest in films, you'd think by now he would be a Bishop or a Monsignor, at least. But no, he is still a parish pastor in Frank Tashlin's "Say One for Me," another romance of religion and show business, which came to the Paramount yesterday.

Mr. Crosby is still atmospheric informally in cassock and biretta (or just toupee) in and about the vicinity of a small Catholic church off Broadway, mixing piety and wisecracks in about equal measures and snatching brands from the burning that is going on all the time just up the street.

The principal brand that takes some snatching is a young night club impresario, entertainer and general sinner among the showgirls at the club. This fellow, played by Robert Wagner, is a real gone type ("know what I mean"), given to impudent indifference toward the squareness of a priest. He tees off on Father Conroy (that's our Bing, of course), accuses him of stealing his routines for an old vaudevillian and other such. Needless to say, the good father regards him dubiously.

Particularly does he do so because one of his best parishioners, a little college girl played by Debbie Reynolds, goes to work at this fellow's club. Of course, she is not a usual showgirl, she just needs money for a father who is ill, and so there is really no good reason for the burning anxiety of Father Bing. But he worries and probes the situation. This takes him to the club. This leads him to the pious business of poking his mitts into the fire.

In the process, he does score some rescues. The most obvious and delightful save he makes is that of a beat piano player who is trying to make his home in a bottle of booze. This character, played by Ray Walston, is more of Bing's vintage and type, and the two do some gratifying chumming and crooning in the war on John Barleycorn.

Father Bing also plucks from the embers a moody showgirl who has a tiny tot without the benefit of a marriage license. He gives baby and mother the sign.

But we really can't credit him with saving the impudent impresario. That job is mainly done by Miss Reynolds, who looks great in tight

slacks or opera hose and also in the color and wide-screen effectively used here. It is she who really angles the young scapegrace to 2 A. M. mass (or what Father Bing calls his "late, late LATE show"). But then Bing's successes in the priesthood have usually had strong assists from Cupid's bow.

It is a pleasant show-world entertainment, this obvious "Say One for Me," full of pretty girls with shapely legs, a few song numbers (two sung by Bing) and religious images. Robert O'Brien has contributed a screen play that is loaded with slang, Broadway gags that are easily comprehended and not too much clerical sentiment. Connie Gilchrist as the priest's housekeeper has some of the cutest lines and, next to Mr. Walston, is the most solid comic in the show.

As for Bing—well, he's just about as usual, a little less lively, perhaps, a little older looking, but still casual and sincere. He'll never make Monsignor. He'll always be a parish priest, whenever he turns his collar backward, because you always sense a sport shirt underneath.

Je 20, 1959, 11:2

LET'S MAKE LOVE, screen play by Norman Krasna, directed by George Cukor; produced by Jerry Wald and presented by Twentieth Century-Fox. At the Paramount Theatre, Broadway and Forty-third Street, and the Trans-Lux Fifty-second Street Theatre, on Lexington Avenue. Running time 118 minutes.

Amanda.....Marilyn Monroe
Jean-Marc Clement.....Yves Montand
Howard Coffman.....Tony Randall
Tony Danilton.....Frankie Vaughan
John Wales.....Wilfrid Hyde White
Oliver Burton.....David Burns
Dave Kerry.....Michael David
Lily Nyles.....Mara Lynn
Abe Miller.....Dennis King Jr.
Lamont.....Joe Besser
Miss Manners.....Madge Kennedy
Milton Berle, Bing Crosby and Gene Kelly appear as themselves.

By BOSLEY CROWTHER

WHO (aside from his mother) would ever have expected to see Milton Berle steal a show, without much effort, from Marilyn Monroe and Yves Montand? The very notion of Uncle Milt towering head and shoulders above these two well-elevated performers is one by which we might once have been appalled.

Yet steal it is just what Uncle Milt does to "Let's Make Love," the highly touted Monroe-Montand diversion that opened yesterday at the Paramount and the Trans-Lux Fifty-second Street.

For an hour or so, this listless romance had been ambling and shambling along, getting nowhere in a weak endeavor to vitalize its stars. M. Montand had been stuffily established as a Franco-American billionaire with a highly expensive taste in paintings and a quite undemanding taste in dames, and Miss Monroe had been brought in as an actress with whom he has fallen in love.

He had seen her, in an off-Broadway basement, slide down a sort of fire-house pole wearing black tights, a knobby sweater and a quart of platinum-rinse in her hair. He had heard her purr, "My name is Lolita and I'm not supposed to play with boys," then warble "My Heart Belongs to Daddy" in rehearsing for an avant-garde revue. Being a simple Wall Street fathead, he had fallen irrevocably for her and had let himself be recruited as an anonymous actor to travesty himself in the show.

Thus he had got close to her and had learned such fascinating things as the fact that she is studying nights for her high school diploma and that she is nutty over the singer, Frankie Vaughn. He had also made the discovery that he himself is a little dull, a fact that will here go uncontested.

That's about all that happens in the first hour.

Then suddenly Uncle Milt comes upon the scene, cascading amour propre and waving a foot-long cigar. He has been called in by Tony Randall as the billionaire's

public relations man to give the amateur actor some tips on how to be droll. And, in a matter of five minutes, Uncle Milt takes things in hand, knocks out some solid, lowdown humor and gets the show on the road.

He clomps around on his ankles, claws the oppressive air and labors patiently to teach his stolid pupil how to say: "I'll kill you, I'll kill you a million times." He dem-

onstrates, coaxes, wheedles, squeezes his pupil's cheeks, then turns away in exhaustion and rolls his eyes in despair. As much as he tries, nothing happens. His pupil does not catch on. But in that few minutes with Uncle Milt "Let's Make Love" is full of fun.

What happens thereafter is ex post facto. Bing Crosby and Gene Kelly are brought in to give the pupil further lessons. The only humor in their appearance is the idea. The futility of their efforts is more ironic. There is a strange heaviness in M. Montand. While he may have his own Gallic humor, it is given no opportunity here. Furthermore, his heavy French accent makes him so hard to understand that his humor might not come through if he used it. And an accent is poor excuse for charm.

Meanwhile, not much is happening with a rather untidy Miss Monroe. She is fumbling with things on the sidelines, batting her eyes and singing songs. The old Monroe dynamism is lacking

in the things she is given to do by the cliché-clogged script of Norman Krasna and by George Cukor, who directed the film. It doesn't seem very important that she is finally brought together with M. Montand.

Mr. Randall, Mr. Vaughn and Wilfrid Hyde White are inept figures in this loggy affair, which Jerry Wald has produced in handsome color.

S 9, 1960, 38:1

HIGH TIME: Screen play by Tom and Frank Waldman, from a story by Garrison Kanter; directed by Blake Edwards; produced by Charles Brackett; released by Twentieth Century-Fox. Running time: 103 minutes.

Harvey Howard.....Bing Crosby
Gil Cuneo.....Fabian
Joy Elder.....Tuesday Weld
Helene Gauthier.....Nicole Maurey
Bannerman.....Richard Beymer
T. J. Padmanabham.....Patrick Adriate
Randy Pruitt.....Yvonne Craig
Higson.....Jimmy Boyd
Thayer.....Gavin MacLeod
President Tribble.....Kenneth MacKenna
Laura.....Nina Shipman
Crump.....Paul Schreiber
Harvey Howard Jr.....Angus Duncan
Bones McKinney.....Dick Crockett
Tobacco Auctioneer.....Frank Sennell

By BOSLEY CROWTHER

IT has been a long time since Bing Crosby was seen in a college comedy, sporting the customary beanie and crooning romantic melodies. But things haven't changed much in the colleges favored by Bing in all those years, to judge by the one he is attending in his latest picture, "High Time."

Bing is again attending college? Do you start in some amazement at the news? We don't wonder, considering the old groaner is a trifle worn for a college career. But, sure enough, he is back on the campus as a middle-aged student in this Twentieth Century-Fox color film, which opened yesterday at the Warner. And it's the same old Hollywood college, so far as we can see.

To be sure, the taste of the students in music has slightly changed. The once-favored jazz of the redhot era has been replaced by rock 'n' roll. The co-eds are much more casual about visiting in boys' rooms. And Mr. Crosby's erstwhile beanie has been abandoned — for a sensible toupee.

But Pinehurst U., which he is attending as a middle-aged millionaire who thinks it high time that somebody in his family get a college degree, is in other respects the institution of higher learning that Dick Powell and Betty Grable used to roam. Their places are simply taken by the likes of Fabian and Tuesday Weld.

Football, basketball, picnicking and shooting-the-breeze are still the principal subjects taught, and much is still made of building the bonfire that precedes the big game. The major concern of the male students is still

making the right fraternity, and outrageous pranks are still demanded of the fellows who get in.

For instance, Mr. Crosby, who is delighted when he makes Xi Delta Pi, is forced to attend a swanky party in a fine old mansion disguised as a southern belle. This, of course, creates much amusement among the fellows who are in on the prank, and let's Mr. Crosby, at long last, try his hand at a bit from "Charley's Aunt."

And although Pinehurst U. appears a huge place, as huge as the University of California at Los Angeles, it has but a president, an athletic director (who coaches football, basketball and the Phys. Ed. class), a chemistry professor and a teacher of French, so

far as we could see. The last is fortunately female, pretty, widowed and amiable. Needless to say, she hooks up with our middle-aged student. She is played by Nicole Maurey.

Thus Mr. Crosby, still pretending to be youthful, goes to college again, but a few necessities are lacking. One of them is a script. The other is youth. The screen play by Tom and Frank Waldman, based on a story by Garson Kanin, is awfully sad, awfully burdened with hackneyed situations. And Mr. Crosby, alas, is no kid.

He tries hard to be casual and boyish, to prove modestly that he's in the groove, to match the animal spirits of the swarming youngsters, such as Fabian and Miss Weld. But as much as director Blake Edwards has tried to help him with a lively beat that keeps the action thumping and gives an illusion of vitality, at least, there is a terrible gauntness and look of exhaustion about Mr. Crosby when the camera gets close and peers at his face.

We don't blame his children (in the film) for objecting to his going to college. He should have stayed at home with his feet to the fire.

8 17, 1960, 15:1

and Claude Rains. Screenplay by Leonard Spigelglass and Norman Panama; directed and produced by Norman Panama. At the Columbia Theatre, Broadway and Forty-fifth Street. Running time: 195 minutes.

Cantinflas
Pepe Dan Dailey
Ted Holt Shirley Jones
Suzie Murphy Carlos Montalban
Auctioneer Edward G. Robinson
Lupita Vicki Trickett
Gateman William Demarest
Dancer Matt Mattox
Manager Hank Henry
Customs Officer Tene Kovacs

Maurice Chevalier, Bing Crosby, Michael Callan, Richard Conte, Bobby Darin, Sammy Davis Jr., Jimmy Durante, Zsa Zsa Gabor, Greer Garson, Hedda Hopper, Joey Bishop, Peter Lawford, Janet Leigh, Jack Lemmon, Kim Novak, Andre Previn, Donna Reed, Debbie Reynolds, Cesar Romero, Frank Sinatra, Billie Burke, Ann B. Davis, Jack Emmett, Col. E. E. Fogelson, Jane Robinson, Bunny Waters and Charles Coburn.

By BOSLEY CROWTHER

THE rare and wonderful talents of Mexican comedian Cantinflas, who was nicely introduced to the general public as the valet in "Around the World in 80 Days," are pitifully spent and dissipated amid a great mass of Hollywood dross in the oversized, over-peopled "Pepe," which opened at the Criterion last night.

Here is this cheery little fellow with bright eyes, a sweetly smiling face, an eternally friendly disposition and an air of sublime innocence, whose nature flows warmly from simplicity and a happy contempt for quacks and sham, made to appear a gaga fall-guy for the characters and culture of Hollywood. And, what's more, he's so surrounded by them—and it—in this three-and-a-quarter-hour-long film, which, when you now and then are able to find him among all the clutter and the "names," is like coming upon a bit of delicious confection in a huge bowl of sticky-sweet goo.

"Find him" may not be precisely the appropriate expression to use, for the happy-

faced, droopy-pants comedian is to be seen throughout most of the film. As the groom for a Mexican stallion that is brought to the United States after it is bought by a Hollywood film director, he is run through a series of episodes and escapades in Hollywood, Las Vegas and Acapulco and other spots in Mexico as he presumably sticks with the stallion. So, of course, he is usually in view.

But the things that he does, for the most part, are obviously composed to give as much prominence and kudos to the people he runs across—twenty-eight in number, ranging from Bing Crosby to Zsa Zsa Gabor—and to their airily rendered contributions on the personality and charm of Cantinflas.

For instance, the little comedian has to do an outrageous act in a Hollywood parking lot with Jack Lemmon, dressed as he was in "Some Like It Hot." He has to wave his hands and blink his eyes naively in a Las Vegas night spot (conspicuously The Sands) while Peter Lawford, Frank Sinatra, Richard Conte and Sammy Davis Jr. toss off their blandly artful airs. He has to listen (as we do) to a dimly crack-voiced Maurice Chevalier croak "September Song." And he has to stand

by while Kim Novak oozes one of the most tastelessly patronizing bits of bathos we have ever beheld.

What we mean, simply, is you won't "find" the spirited comedian in these scenes. You will merely see a patient shadow of the real Cantinflas. Nor will you see him in the lengthy and tedious stretches of "plot," wherein Dan Dailey as the booze-bogged film director spars with Edward G. Robinson as a producer and jousts with a Hollywood-hopeful Shirley Jones.

You will find him, ever so briefly, in some early scenes in Mexico, when he talks to and cuddles the for-sale stallion; or in a simple close-up scene with Jimmy Durante in a night club, or in a couple of little dances he does when he can cut away from the others and go it a bit on his own.

But those glimpses are few and fleeting in this gross, gaudy large-screen color film that George Sidney has pro-

duced and directed about as tastelessly as it could have been done.

D 22, 1960, 18:1

THE ROAD TO HONG KONG, screen play by Norman Panama and Melvin Frank; directed by Mr. Panama; produced by Mr. Frank; released through United Artists. At metropolitan theatres. Running time: ninety-one minutes.

Harry Turner Bing Crosby
Chester Babcock Bob Hope
Diane Joan Collins
Herself Dorothy Lamour
The Leader Robert Morley
Dr. Zorbo Walter Gotell
Jinnah Roger Delgado
Grand Lama Felix Aylmer
Lama Peter Madden
Doctor Peter Sellers

By BOSLEY CROWTHER

AGE may have withered somewhat the glossy hides of Bing Crosby and Bob Hope, and custom may have done a little something to stale their brand of vaudeville. But the old boys still come through nicely in another turn in the old "Road" act by which they were jointly elevated to international eminence about twenty years ago.

Even their old touring partner, Dorothy Lamour, is come upon towards the end of this current excursion, "The Road to Hong Kong." And although she, too, is a bit long in the tooth and a trifle too thick around the middle for any more than one quick shot in a skit, she is there with her old no-talent bumbling to make the sentimental journey complete. The passage through her Hong Kong night club is mercifully swift and brief.

But practically every moment spent with Bing and Bob is good for consecutive chuckles and frequent belly-deep guffaws. For their former travel agents, Norman Panama and Melvin Frank, who have not only written this picture but produced and directed it, have provided them with the gags and busi-

ness to make for much humorous verbal give-and-take and an almost unending succession of crazy and corny contretemps.

As ever, there's no point in trying to describe what they're up to here, except in the most unspecific and acknowledgedly idiotic terms. Logic and continuity were never noticeable in trips along the "Roads." The boys, always set as a team of hoofers doubling desperately in confidence games, were merely turned loose in some exotic dream place and compelled to rough it from there.

And that's what occurs en route to Hong Kong. They are picked up in India, we believe, trying to sell do-it-yourself space-ship kits to the natives, with Bob plugged in as the demonstrating shill. We say we believe it is India, because Peter Sellers shows up early as a Hindu brain specialist whose weird attentions are sought to assist Bob in recovering his lost memory after he has had a slight accident with the space machine. Needless to say, Mr. Sellers does not do him a bit of good.

But in no time at all, the boys are tangled with a massive espionage gang that is trying to find the formula for a rocket fuel that Bob has locked in his subconscious mind. (Don't ask us how it got there; that's too difficult to explain. And pretty soon they are launched in a rocket headed for the moon, replacing a couple of gorillas that the spy ring prefers not to lose.)

This sequence, with the boys in the space suits tailored to fit the somewhat more bulky gorillas and being fed by a rotary machine that pokes bananas at them, is the liveliest and funniest in the film. It may not serve to popularize space travel, but it sure makes hilarious monkeys of Bing and Bob.

How the boys finally get to Hong Kong (or why) and what happens then are matters of no importance, but are cause for plenty of good, clean sport. The important thing is that their creations of comical characters remain the same. Bing is the cool and casual confidence man, Bob is the fall guy, the dope. At one point, he bleats to his companion, "I'm as chicken as you are. Chickener!" That is their characters in an egg-shell. It is nice to have them playing it that way again.

Joan Collins is slightly as the she-spy who tries to worm things out of them, and Robert Morley and Walter Gotell are richly villainous as leaders of the spy ring.

"The Road to Hong Kong" opened yesterday in sixteen neighborhood theatres in the metropolitan area.

Jo 26, 1962, 21:1

THE SOUND OF LAUGHTER—a compilation of scenes from old sound film comedies, directed by John O'Shughnessy and produced by Barry B. Yellen and Irvin S. Dorfman. Narration and continuity written by Fred Saily. A Union Films release. At the 68th Street Playhouse, at Third Avenue. Running time: 75 minutes.

Danny Kaye, Bing Crosby, Bob Hope, Buster Keaton, Harry Langdon, Shirley Temple, the Ritz Brothers, Andy Clyde, Edgar Kennedy, Imogene Coca, Bert Lahr, Milton Berle, Billy Gilbert, Will Mahoney, Joe Cook and others. Narrated by Ed Wynn.

By BOSLEY CROWTHER

THE FUNNIEST thing about "The Sound of Laughter," which hit the 68th Street Playhouse yesterday, is to see how ridiculously dated and unfunny most of its comedy is.

Being a casual compilation of sequences and scenes presenting some famous film comedians in the early days of sound — that is, in the early nineteen-thirties — you might think it would have a fundamental and eternal good-humor quality, no matter how sketchy it may be.

But it doesn't — not by a long shot. What it has is a sense of strain and routine mechanical contrivance that approaches the absurd. Only one scene of Harry Langdon rubbing limburger cheese-spread on his chest instead of a medicated ointment, while his eyes have that melancholy look before he suddenly catches the odor, approaches inspired comedy — and that is only because Mr. Langdon had an essentially slinky technique.

Other bits — even fairly long sequences of Buster Keaton doing a radio-comedy act and another of him solemnly participating in an amateur baseball game — seem stereotyped and labored in this video comedy-saturated day. And a sequence in which the Ritz Brothers do a vaudeville skit is sheer horror.

There are brief scenes with Joe Cook, Billy Gilbert, Charlotte Greenwood, Edgar Kennedy and Bert Lahr that are interesting simply as mementos of these comedians' one-time screen work and there is also a scented reminiscence of the once popular radio comics, Stoopnagle and Bud.

But, as I say, the funniest thing in the picture is to see how dated and unfunny is the early work of some of the comedians who have since ascended to fame. There's a frightful scene of a skinny Bing Crosby caught in a cage with a lion — and another of Bob Hope, made-up sweetly, singing a love song to a girl in a grocery store. A young Milton Berle acts like a scarecrow in a poisonous bit with some dancing girls and Danny Kaye, still fresh off the borscht circuit, does a frantically labored skit in formal dress.

The antiquity is compounded by having Ed Wynn, dressed up as a college professor, to introduce the various bits in the zany style he employed as the Texaco Fire Chief on old-time radio. Lacking a witty continuity or

even a wry point of view, Mr. Wynn is like the rest of the picture: He is only funny because he is so bad.

D 18, 1963, 44:2

ROBIN AND THE 7 HOODS, screenplay by David R. Schwartz; directed by Gordon Douglas and produced by Frank Sinatra for Warner Brothers. At the Palace, R.K.O. 38th Street and other theaters. Running time: 123 minutes.

Robbo Frank Sinatra
Little John Dean Martin
Alan A. Dale Bing Crosby
Guy Gisborne Peter Falk
Marian Barbara Rush
Will Scarlet Sammy Davis Jr.
Sheriff Polls Victor Buono
Big Jim Edward G. Robinson

By BOSLEY CROWTHER

The minor musical whimsy that arrived at the Palace and other theaters yesterday under the just-too-cunning title of "Robin and the 7 Hoods" is almost as strained and archaic in the fable it has to tell of Prohibition-era gangsters in Chicago as the fable of Robin Hood it travesties.

Dishing up Frank Sinatra as the leader of a mob that enhances its public image by giving large sums of money to charity, it runs through some all-too-familiar plot arrangements and farce routines that have a fleeting and far-away resemblance to some of the stuff in the old Damon Runyon tales.

Mr. Sinatra is this character Robbo who runs a merry and mercenary mob that is constantly in cheerful competition with another run by cockeyed Peter Falk. Dean Martin is his genial and girl-nutty side-kick, Little John, and Sammy Davis Jr. is his agile and derby-hatted henchman, Will Scarlet. And Bing Crosby is the seemingly solemn square, Alan A. Dale, who gets the boys into the charity racket and turns out to be the coolest of the lot. But for all those magnificent talents, it is an artless

and obvious film. The brightest thing about it is its color photography. There is some mildly amusing byplay with a dead gangster's ambitious daughter, performed by Barbara Rush, plus a few songs of no distinction and a frenzied fracas with the hoods of Mr. Falk. And, as though there weren't enough aping in it, Mr. Crosby sings a moralizing song, "Don't Be a Do-Badder" in a roomful of charity-home boys.

Well, at least, one can say this for it: The usual Sinatra arrogance is subdued. It is about as humble and harmless as a romp with the Keystone cops.

Ag 6, 1964, 20:1

STAGECOACH; screenplay by Joseph Landon; based on a screenplay by Dudley Nichols; from a story by Ernest Haycox; directed by Gordon Douglas; produced by Martin Rackin and presented by 20th Century-Fox. At local theaters. Running time: 114 minutes.

Dallas Ann-Margaret
Haltfield Michael Connors
Doc Boone Bing Crosby
Curly Van Heflin
Ringo Alex Cord
Mr. Peacock Red Buttons
Mr. Galewood Bob Cummings
Buck Slim Pickens
Mrs. Lucy Mallory Stefanie Powers
Luke Plummer Keenan Wynn
Capt. Mallory John Gairiel
Malt Plummer Ned Wynn
Ike Plummer Ned Wynn

The director John Ford made "Stagecoach" the sturdiest of Western vehicles more than 27 years ago and thereby invited comparisons for all time. The welcome news is that the new model, which, daubed in the most pleasing colors, clattered across local screens yesterday, cracks only fitfully. The basic blueprint of the prototype is unchanged, but, the passengers in this refurbished "Stagecoach" are often a loquacious lot whose palaver occasionally stalls the classic-

ally swift, slam-bang running battle between the marauding Indians and the harried travelers through the wildest Wild West.

If words do not help win the West this time, credit for this authentically wild adventure's large share of attributes should go to the action in Dudley Nichols's original script, the Ernest Haycox story, "Stage to Lordsburg," from which it stems, and to Guy de Maupassant's noted Franco-Prussian War fiction, "Boule de Suif," which it parallels. This time, however, the post-Civil War "Stagecoach" is not careening through dusty Arizona plains but over mountainous, spectacular Colorado terrain in a mad dash to safety.

Again, the beleaguered travelers in this moving microcosm are the cornily comic driver (Slim Pickens); the tough marshal riding shotgun (Van Heflin); the drunken doctor and the town prostitute (Bing Crosby and Ann-Margaret) both ousted from Dryfork as undesirables; the timorous whisky drummer (Red Buttons); the Ringo Kid, who has broken jail to avenge his murdered family (Alex Cord); the nervous, absconding banker (Bob Cummings); the proud, pregnant Southern belle en route to her cavalry captain-husband (Stefanie Powers) and the Southern gentleman gambler-gunsman, who is her devoted aide (Michael Connors).

But they are time-tested, wonderfully obdurate stereotypes, who have been slightly changed here and there but whose motivations are still rudimentary. The action, also altered somewhat, is still muscular, sometimes blood-curdling stuff, especially the opening scenes, in which screeching Sioux massacre troopers. The attack on the stagecoach fills the screen with whooping Indians, arrows and gunfire. And a fiery finish should warm the cockles of an arsonist's heart.

The action fans may not be short-changed, but only a few of the principals achieve more than surface effects. In a decided departure from the norm, Bing Crosby, as the unshaven, sodden surgeon, is casual, natural, glib and mildly funny. Mr. Heflin is authoritative and taciturn as the marshal intent on keeping his prisoner, the Ringo Kid, from being shot down by the savage Plummers, and Mr. Cord is properly nard, sinewy and determined as that vengeful lone cowhand.

However, Ann-Margaret, as the prostitute whose heart he finds is golden, is simply pretty in a pallid portrayal. Mr. Cummings is only argumentative as the absconder. Mr. Buttons is a tepid Milque-toast. And Miss Powers, as the belle whose sudden accouchement brings out the best in this motley crew; Mr. Connors, as the gambler, and Keenan Wynn, in a climactic bit as the patriarch of murderous Plummers, are a good deal than memorable. But "Stagecoach," after all, is a horse opera, and the horses, the eye-catching scenery, those dependable hands, and superb sound and fury make

it an enjoyable trip most of the way.

A. H. WEILER.

Je 16, 1966, 53:1

End of Series

WHAT ABOUT A BING CROSBY TELEVISION LISTING ?
by Graham Reade

This is something no one yet, to my knowledge, has compiled, amazing when you consider that all of Bing's television appearances have been made in comparatively recent times, within, perhaps, the last 15 to 20 years. Perhaps the closest I have seen is in Larry Kiner's catalogue of Crosby material available on tape, and other like catalogues. But these are far from being complete. For instance, I have never seen any mention of an appearance Bing is supposed to have made in one of the well known "Adult Western" series of the 60's. He must have done hundreds of shows. Think about it. There are all those "American Sportsman" specials, the golf telecasts, the "Hollywood Palace" series, Bing's own TV specials which co-starred entertainers of the calibre of Gene Kelly, Maurice Chevalier, Ray Bolger, Louis Armstrong, Frank Sinatra, Perry Como, Peggy Lee, Rosemary Clooney and numerous others. Then what about all those shows on which Bing appeared as a guest star ?

You are probably saying, why don't I attempt such a listing myself. I have catalogued all the TV material in my own collection and do have a lot of TV material, but know there is much that I don't have. Those who live outside America do suffer many disadvantages. Not many of Bing's specials are shown in Australia. For instance, we haven't seen the last 4 or 5 Christmas specials. And if we do see any, they are usually a couple of years old and thereby hard to date accurately and sometimes edited. We need a listing that is complete and accurate in all details, showing if possible dates of recording and initial showing, Bing's co-stars, the songs sung, perhaps a synopsis of the show, and so on.

Others have published discographies of his records and booklets of some of his radio series and a films book, and a TV listing is something, perhaps, this journal could attempt. I realise it is a big job, but it is something that needs to be done, and could be done if all those who have collected Bing Crosby TV material would pool their files. I would be willing to act as collator or help in any way I can. How about it!

Finally I must correct an error that somehow crept into my article "The Australian Experience" in the last journal. Gordon Wall did learn about "The King of Jazz" and the Mack Sennett shorts well before the war. He first saw "The King of Jazz" in 1931 when it still had the "Music Hath Charms" opening cartoon sequence, and the Sennett shorts in 1936. My apologies old friend.

(Editor's note: Graham, I've long thought that a way of going about this, at least as regards the American scene, would be to do a total inventory of the U.S. "TV Guide." Complete runs of the weekly magazine, as far as I know, are available only at Stanford University and the Minnesota Historical Society. I heard a rumor recently from a fellow librarian who knows of my interest in this matter that "TV Guide" has been indexed. I am currently trying to find out if the rumor is true & the scope of the indexing & will in turn keep you informed)

CLASSIFIED CROSBY

James O. Hibbits, 4555 Crestview Dr., Sylvania, Ohio 43560
Bing Crosby records (78 rpm) - mostly new, unplayed Deccas available for sale - will send list

Dave Rapp, 931 Decker Lane, Warminster, Pa. 18974
Needs Decca DL 9106 (Ichabod), or DL 79106, & Asco 110 (John McCormack in Opera & Song) Can exchange Colpix 507 (Pepe), Decca ED 819 (white Christmas) or other out-of-print albums.

Shirley Naylor, 8 Buna St., Orange, N.S.W., Australia 2800
wants to exchange Australian issues for the following: I'm In Love With You and You Know It/Ball of Love (Phil Crosby) & Victor 7429 (Delia/I Know - Lindsay Crosby)

George McCabe, 4437 Colfax Ave. So., Minneapolis, Minn. 55409
Col. English - 1802, 1881, 1964, 1971, 1985, 1990, 2000, 2009, 2027, 2043, 2056, 2059, 2068, 2074, 2123, 2137, 2142, 2153, 2208 2035, 2036 - \$2.50 each
Italian Col. - DQ 3797, 3474, 1578 - \$3.50 each
Australian Col. - DQ 1086, 1087, 1089, 1092, 1177, 1284 - \$3.50 each
Eng. Parl. - 2097, 2475 - \$3.50 each
Harmony - 1007, 1008 - \$3.50 each
American Col. - 4417, 4419, 4420, 4421, 4531, 4532, 4533 - \$2.00 each
American Bruns. - 80044, 80045, 80055 - \$2.00 each
Many American Decca - send want list - all above mint condition

FROM THE MEMBERS

George McCabe - Minneapolis, Minn.

George sends along a copy of the June/July 1968 issue of "Films in Review" which features the Crosby film career. A must! Information on how to obtain a copy is located elsewhere in the journal. writes George: "The readers of Bingang can disregard some of the information given in Ralph Harding's "Road to Hollywood" as far as the 10 minute "Hollywood on Parade" series go. There were 13 of these films containing varying amounts of mainly Paramount film stars. Bing Crosby was in two of them that I know about, one correctly listed in "Road to Hollywood," that being "Hollywood on Parade No. A-2" and Bing sings "Auf Wiedersehen My Dear." Stuart Erwin is in this film as well as Burns and Allen as mentioned in "Road to Hollywood." "Hollywood on Parade No. 4" 1933 - Gary Cooper appears in the first part of this film with a pet chimp. Mary Pickford listens to Bing on a car radio as she is driving to the Paramount lot. Bing sings what seems to be an exploitation disc of "Down the Old Ox Road" on the radio and when Mary drives on the lot, Bing comes out of one of the sound stages and talks with Mary by her automobile. The film also has a couple of minutes of Tom Mix.

Larry Gunn - Menlo Park, Calif.

A question for the tournament interview which didn't get asked because we didn't have an opportunity to organize the interview in advance - On the album "Hey Jude Hey Bing" 12 sides were recorded but only 11 released ("If I Had a Hammer" is the missing side) - Rumor was that it would be released in England in 1972. Was it in fact ever released? (Editor's added query - how about "Razzle Dazzle" recorded for the "That's What Life Is All About" album. What happened to it?)

Al Sutton - Sacramento, Calif.

Another question that got missed due to the chaos. Sorry, Al. A keprise record jacket listed an LP entitled "Bing and Dino Sing Dixie." I don't have a date for the jacket but assume it was 60's vintage. Anybody know if tracks were actually cut? I did manage to ask your golf tournament question, Al--whether this wasn't in fact really #36--but he backed away from it--"I just accept what they tell me" or words to that effect.

Nancy Nelson - Van Nuys, Calif.

A writeup on Nancy Nelson and a picture of Nancy with Bing appeared in the December, 1974 issue of "Bingang." Nancy is a remarkable member of Club Crosby who has survived incredible difficulties (she spent the first 18 years of her life confined to an oxygen tent) and who credits much of her will to live to an interest in Bing Crosby. Blind since birth in one eye, she has since lost all but 10% vision in her other eye. Obstacles, you say? Well, Nancy has won a trophy from Toastmasters International for her public speaking ability. She also has found time to write an autobiography, teaches spelling at the Braille Institute, and prepares for the future when she will be totally blind. Her cardiologist reveals that a person with birth defects as serious as Nancy's usually has a life expectancy of 35 to 40 years. She's already beaten the odds by 3 years and says Nancy: "I've outlived most of the doctors who made those predictions. I'm certainly not giving up now." See the June 20, 1975 edition of the Van Nuys paper for the complete story of this incredible Club Crosby member.

John Marshall - Teddington, Middlesex, England

John writes incredibly long, fascinating letters. One of them contained the most accurate, devastating review of the Thompson book that I have yet encountered. If the Olympics weren't pulling me away from this monumental typing chore repeatedly this weekend, I would attempt to edit his comments down to a 1-page version. Will do a cop-out and ask John if he won't share his thoughts with us regarding the book for the next issue of "Bingang."

Arne Fogel - Minneapolis, Minn.

My pleas for articles from members previously unheard from in these pages was richly rewarded. A great article, Arne - thank you! I don't think it terribly unusual that you are both a Crosby fan and a rock fan. People seem to be able to go backwards in time as regards musical interest, but it is rare to find anyone who accepts the pop music that succeeds their own formative years. That's just one person's opinion, of course. I'm a product of the 40's--delve easily into the 30's & even into the 20's--but have a great deal of trouble dealing with the age of rock. I do like the Beatles & actually have most of their LPs--surprise!--so maybe it's a mark of their excellence that they can bridge age lines. I have not, however, been impressed with their individual efforts and would be interested in knowing your thoughts on the subject. Also wonder if you have any opinion as to the remarkable longevity of the Crosby career as compared with the rock superstars--Elvis, the Beatles, etc.? Arne has written a short piece regarding the question of length of recording sessions--a Bing session vrs. a typical rock session--which I will include in the next issue of "Bingang."

Herb Bootman - San Diego, Calif.

Herb's open letter to Bing follows. It inspired the questioning that I subjected Bing to during our tournament interview.

Dear Bing:

You could write a big-selling book based on your impressions of the orchestras, musicians, composers and arrangers with whom you've worked. Have you considered such a project? Hopefully, some of the following questions will jog your memory and elicit comment from you:

1. Name a couple (or more) bands which really excited you.
2. When you started on KMH did you consider bringing Georgie Stoll with you? Some of your first Deccas with his accompaniment are among our favorites of your work.
3. Name a few of your favorite arrangers (not necessarily famous).
4. Are you really in favor of recording to an accompaniment which was done at another time and place? We know you've done it successfully.
5. Ralph Rainger composed a few of your more haunting songs. Do you remember anything about him personally that you'd care to mention?
6. Did you ever get a feeling of narrowness in the many sides you did with John Scott Trotter?
7. Nacio Herb Brown, Sam Coslow, and Buddy de Sylva wrote some remarkably melodious songs for you at your lyrical peak. In your mind, do these men rank among those who contributed materially to your career?
8. Any comments on the desirability or advantage of having a song written especially for you and being able to introduce it?
9. Your voice has always been recognizable, in spite of momentary hesitation caused by Mike Holliday, Dick Todd and Perry Como. Aside from your distinctive timbre and phrasing, your next most outstanding asset is enunciation, a quality still not in vogue. Would you care to join us in the assertion that the understood word ranks with melody?
10. You spoke countless paragraphs written by Carroll Carroll. In retrospect do you recognize the possibility of sounding same same? Does having more than one writer introduce the hazard of conflict?
11. We would treasure your capsule comments on a few of the colorful persons involved in your past such as Harry Barris, Jack Teagarden, Wingie Manone, Joe Venuti, Louis Jordan, etc.
12. From where you sit, are you aware that you have the best-

documented past, the best-organized groups of admirers of any entertainer in history? Would you reward us with your own words and fill in the countless gaps about which we wonder?

You are a well of musical history. Please be encouraged that a broad section would relish all of your impressions suggested by above queries. Think of it this way--you are somewhat obliged to write such a book. It doesn't necessarily have to be an autobiography because it will be about people who were around you.

IN MEMORIAM

JOHN SCOTT TROTTER

1908 - 1975

Rather than do a reprise of the John Scott Trotter career, I thought it might be appropriate to include instead the liner notes (as supplied by Hobie Wilson) for the Trotter album, "A Thousand and One Notes," as written by Bing Crosby:

If I may be pardoned a rather uninspired paraphrase of this album's title, may I say, I've spent a thousand and one nights with John. Seventeen or so years on the radio. Not to mention countless mornings and afternoons recording, extended tours, and camp shows. It's readily apparent then that I should know him rather well, and it's equally obvious that I must have great respect for his ability and his musical integrity. His impeccable taste. Really, I can think of so many times when he has rescued me from glaring gaffes and melodic cliches--when his choice of material, his arrangements, his use of voices and instruments meant the success of an album or a record. If I am able to distinguish the good from the bad, if I know anything about music at all, what little I know rubbed off Trotter onto me.

Looking back now over those seventeen years, I am vastly impressed with just how much John Scott Trotter has meant to my career. When I heard that he was doing an album, "A Thousand And One Notes," I was confident that he would do something very special, and I believe he has--because John doesn't go any other way.

Among this group of songs he's using here is some particularly well chosen material--a wide variety of beautiful things, with sharply contrasting treatments. Lots of musicianship here too--good men, which certainly doesn't surprise me. Fellas in the craft love to work under John's stick. They have tremendous respect for his talent and his ability, of course, and they appreciate his taste and discrimination, but I also like to think that they like the organization, the discipline that always prevails on a disk date with John. I don't mean that the atmosphere is stiff or formal. There are lots of laughs. John is a roly-poly fella, you know, and such types generally have great good humor, as does John, but there are no monkeyshines, no shennanigans.

John comes to the date well prepared, everything is in orderly arrangement, and from the first downbeat to the final chord it's cool, shady and all down hill. In all the times that I've worked with John I have only heard him raise his voice once, an occasion when the trombone player showed up slightly sauced, and after taking his chair, instead of listening to John's instructions he was busy throwing wisecracks, asides, and sotto voces around. Trotter froze him with a steely eye, rapped once with his stick, and said sharply, "Mr. Winslow." The date proceeded smoothly from then to its conclusion.

When I first met John he was playing piano for the late Hal Kemp at the Manger Grill in New York. He was fresh out of North Carolina University, as were most of the personnel in the Kemp band and his arrangements, notable for their staccato trumpet effects, were even

then attracting considerable attention. The fact that he has come a long way since then, that he's risen to a top position in this business is not accidental. John has studied with some of the most important serious musicians in the country. He is intensely dedicated to the purpose of doing things that are fresh, inventive and musically honest. Many such things will be found in this fine album.

IN MEMORIAM

PEARL EMMILINE ELLIOTT

A sad note to interject once again. Pearl Elliott passed away on November 15, 1975 at age 83 years. When you've been in Club Crosby as long as I have (nearly 3 decades) the members of long-standing are like part of a family. I don't know when Pearl's association with the club began, but I know it was a long one, and she will be missed.

The Mid-West Chapter of the American Club Crosby NEWSLETTER

Volume 1, Number 5 $\frac{1}{2}$

Chicago, Illinois

February 1, 1976

WHAT'S NEW? ... Well, quite a bit over the past year. We've been blessed with a large number of Bing re-issues over the past 12 months plus 3 great newly recorded albums. Most of the good news has originated in England, but below you will see that we have not been completely without new projects (record wise) on this side of the Atlantic.

My own activities over the past year have been the usual -- too much work, and not enough time. The revisions to the Road to Bing Crosby discography are still progressing. I've virtually completed reviewing and indexing Ralph Harding's Crosby Collector (issues 1 to 67) and a most enjoyable task it has been. Ralph's journal is very sorely missed. I've also been busy preparing the tapes and discographical information that Bill Love is using for his Jazum Records reissue program that is covered below.

You will notice that this is issue 5 $\frac{1}{2}$ of the Newsletter. 4 $\frac{1}{2}$ was the "new releases" insert in the last BINGANG. Sorry about that, but it couldn't be helped. I hope this Newsletter makes up for the last time.

Without further adieu, let's get to the Bing records issued since the last "new releases" insert. First, the LPs (albums):

1. Newly recorded- THAT'S WHAT LIFE IS ALL ABOUT
United Artists-English UAG 29730 (LP); 8XU 29730 (8 track);
TCK 29730 (Cassette).
That's What Life Is All About/Breezin' Along with the Breeze/
No Time At All/I Love to Dance Like They Used to Dance/Have a
Nice Day/The Pleasure of Your Company (with Johnny Mercer)/
The Best Things in Life Are Free/Some Sunny Day/Bon Vivant/
Good Companions (with J. Mercer)/Send in the Clowns/The Good
Old Times/That's What Life Is All About-Reprise.
2. Newly recorded- A COUPLE OF SONG AND DANCE MEN
United Artists-English UAG 29888 (LP); 8XU 29888 (8 track);
TCK 29888 (Cassette). BING & FRED ASTAIRE DUETS.
Roxie/Top Billing/It's Easy to Remember(Fred solo)/In the Cool,
Cool, Cool of the Evening/Pick Yourself Up/How Lucky Can You
Get/I've a Shooting Box in Scotland/Change Partners(Bing solo)/
Mr. Keyboard Man-The Entertainer/Spring, Spring, Spring/A Couple
of Song & Dance Men/Top Billing-Reprise.
3. Newly recorded- A SOUTHERN MEMOIR
London-English SHU 8489 (LP); KSACU 8489 (Cassette); full num-
ber on 8 track unknown at this time. Recorded 1/16/75 & 1/21/75.
On the Alamo/Alabama Bound/Where the Morning Glories Grow/Stars
Fell on Alabama/Carolina in the Morning/Swanee/Way Down Yonder
in New Orleans/Georgia on My Mind/Cryin' For the Carolines/She
Is the Sunshine of Virginia/Sleepy-Time Down South/Sailing Down
the Chesapeake Bay.

Comment by me on the above albums seems superfluous. They are just great and everybody reading this, I'm sure, will want a copy of all three. The Southern album is my personal favorite. It is just shameful that these albums are not available directly in the U.S. All are in stereo.

4. BING SINGS THE GREAT SONGS, MCA-English MCFM 2721 (LP); TC-MCF 2721 (Cassette); 8X-MCF 2721 (8 track). Mono.
On the Sunny Side of the Street/I've Told Every Little Star/
Just One of Those Things/Night & Day/But Not For Me*/Nobody's
Sweetheart/Embraceable You/Ain't Misbehavin'/I Ain't Got Nobody/
Tea For Two(with C.Boswell)/When Day is Done/Somebody Loves Me/
Birth of the Blues/My Buddy/Folks Who Live on the Hill/I Found a
Million Dollar Baby/I Cried For You(-B)/Someday,Sweetheart/
Summertime(-A)/I Got Plenty O' Nuttin'(-A). *= 1st time on ~~microgrv~~.
A nice LP, but only Sunny Side of Street & But Not For Me have not
been on LP before.
5. FAVOURITE MELODIES, Windmill-English WMD 260 (LP). Tracks from
late 40's radio shows. Moonlight Bay/I Got the Sun in the Morn-
ing/My Cynthia's in Love/My Old Kentucky Home(with Jolson)/Am I
in Love?/After You've Gone/At Last/Be My Life's Companion/You're
Just in Love("I Wonder Why")(with J.Garland)/The Horse Told Me(sic).
6. WHITE CHRISTMAS, MCA-Japanese #7151 (LP). As Decca DL 8083.
7. THIS IS BING CROSBY, RCA-English DPS 2066 (2-LP set). Combines
tracks from LPM-1473 (with Bob Scobey Band) and LSP-1854 ("Fancy
Meeting You Here" with R.Clooney). The tracks are mixed together
on the 2 ~~stereo~~ LPs, the Scobey tracks being enhanced-stereo.
8. THE GREAT COUNTRY HITS, EMI/Capitol-English VMP 1004 (stereo LP);
also released on Cassette & 8-track. As ST-2346.
9. BING GOES LATIN, MGM-English 2354-028 (stereo LP); 3140-106 (Cas-
sette); 3789-005 (8-track). As MGM SE 3890P.
10. BING 'N AL, Vol.3, Totem LP #31013. Full Bing radio shows of Feb.
15, 1950 and Nov. 30, 1949.
11. BING 'N AL, Vol.4, Totem LP # 1015. Full Bing radio shows of Dec.
3, 1947 and May 7, 1947 with Irving Berlin.
12. BING 'N AL, Vol.5, Totem LP # 1016. Full Bing radio shows of May
3, 1950 with Ella Fitzgerald and Jan.15, 1947.
13. BING 'N AL, Vol.6, Totem LP # 1017 (as yet unissued). Bing shows
of Oct. 16, 1947 and Jan. 15, 1948.
14. BIRTH OF THE BLUES, Totem LP # 1020 (as yet unissued). Jan.1951
broadcast with D.Shore, Phil Harris and Red Nichols.
15. BING ON THE AIR, VOL.2, Totem LP # 1022. Full Kraft show of May 27,
1937 with Zasu Pitts, Bob Burns, Rudolph Gonz and Gail Patrick.
16. DINAH SHORE & BING CROSBY, Sunbeam LP HB-309. One side contains
the full Bing radio show of Nov.13, 1952 with Dinah and J.Venuti.
17. JACK BENNY, Famous Personality LP # 1002. Side 2 contains a sketch
with Bing, Jack, Gary Cooper, Ken Carpenter and Harpo Marx. Bing
sings "My Blue Heaven" accompanied by Harpo. This early 40's track
also appeared on the Murray Hill 4-LP set of the Marx Bros. #931680.
18. SEEMS LIKE OLD TIMES, GUY LOMBARDO AT DANCE PARTY! Pickwick LP #
SPC-3530 (stereo). Includes "Young at Heart" with Bing.
19. REMEMBER WHEN, MCA-Australian MCAS-002 (stereo LP). Includes Bing's
"Where the Blue of the Night"(1931) (Take A).
20. THE GREATEST OF AL JOLSON, Columbia Spec.Prod. P2-12668 (2-LP set)
(enhanced stereo). The commercial track of "Alexander's Ragtime Band"
with Bing appears on record one (P 12669).

THE LAST ROUNDUP ... For those who want to keep track of every new Bing release and reissue, no matter how obscure, the recent change in editorship of BING magazine will probably cause worry. The new editor is not as devoted to discographical research and obscure issues as John Bassett and Ralph Harding were. An added burden has therefore been placed on this Newsletter and on BINGANG. In order to make sure that everyone is up on every new issue, let me briefly list the numbers of some items I set forth in my last "new releases" insert that have not as yet been mentioned in BING magazine (even though I share all information with them). This way, if anyone missed the "new releases" insert, they will at least have the numbers of items that slipped passed BING magazine, and they can write me for fuller details, or a xerox copy of the insert. The items I'm talking about are as follows:

Radiola MR-1044

CBS-Au 2BP 220159 (2-LPs, as US
Epic set)

MCA 2-4071

Curtain Calls #100/20

Amalgamated Maclon 5290

Col.Sp.Prods. 2P 6264

" " P2S 5466

" " C3-10792

EMI-Capitol-Italian 3C064-81434

Summit-Aust. SRA 250.536

Joker-Italian (6 LPs),

SM 3563-3567, 3569

Extreme Rarities #1008

DISCOGRAPHICALLY SPEAKING - Part I

Since I made a list of the Special Product LPs that Bing appears on a year ago, a few new items have been issued, and older items I was not aware of have been unearthed with the help of Jack Souther and Al Sutton. The following, therefore, should be added to the master listing I prepared a year ago, and then everyone should have an up to date list:

1. Capitol Creative Products SL-6688, A CHRISTMAS MUSIC FESTIVAL (stereo), Bing sings, "Do You Hear What I Hear?"
2. Capitol Special Markets SL-8000, THE WONDERFUL WORLD OF CHRISTMAS (stereo), Bing sings, "What Child Is This?/Holly & the Ivy. (for Firestone, Xmas 1975).
3. Columbia Spec.Prods. CSM 1146, OLD TIME RADIO (mono), Bing sings, "Sweet Georgia Brown(-B)", content same as CSP-104.
4. Columbia Spec.Prods. CS 5388, THE GREAT SONGS OF CHRISTMAS (stereo), Bing sings, "White World of Winter," content same as CSM 388.
5. Columbia Spec.Prods. P2S-5466 (2-LP set), JUKE BOX SATURDAY NIGHT, Bing sings, "Did You Ever See a Dream Walking?"
6. Columbia Spec.Prods. 2P 6264 (2-LP set), LONG AGO & FAR AWAY(stereo), Bing sings "Sunday, Monday or Always" on record #1, P 6264.
7. Columbia Spec.Prods. C3-10792 (3-LP set), BIG BANDS-BIG STARS!(stereo), Bing sings "Sweet Georgia Brown(-B)" on record 2 (C 10794), and "You're Getting to be a Habit with Me(-B)" on record 3 (C 10795), content of records 2 & 3 identical to CSS 1507 & 1508.
8. Columbia (for Ronco) P-12430, A CHRISTMAS GIFT, Bing sings "White World of Winter".
9. Columbia Spec.Prods. P2-12668 (2-LP set, stereo), THE GREATEST OF AL JOLSON, includes commercial duet of "Alexander's Ragtime Band" on record #1, P 12669.
10. Epic BN 26146, DO YOU REMEMBER? RADIO'S GREATEST THEMES. Bing content unknown.
11. MCA 734735, THE SOUNDS OF CHRISTMAS, Bing sings "Happy Holiday."
12. MCA DL 734767, Record 1 of 2-LP set DXS-511 A VERY SPECIAL HOUR WITH FRED WARING, Bing sings "Way Back Home" on side 1.
13. MCA DL 734768, Record 2 of DXS-511, Bing sings "Hush-a-bye" on side 2.

21. A CHRISTMAS MUSIC FESTIVAL, Capitol Creative Products stereo LP SL-6688. Includes, you guessed it, Bing's "Do You Hear What I Hear?"
22. THE WONDERFUL WORLD OF CHRISTMAS, Capitol Special Markets stereo LP SL-8000 (for Firestone). Includes Bing's "What Child Is This?/ The Holly & the Ivy."
23. GREAT SONGS OF CHRISTMAS, RCA Special Prods. stereo LP DPL1-0148. Includes Bing's "A Christmas Toast." (for GoodYear).
24. INDEPENDENCE 200, special LP produced for John Hancock Life Insurance Co. here in U.S., also on 8-track & cassette. Label, number, and Bing content are unknown at the moment, but the album is on order.
25. SUPER BLOOPERS, K-Tel-Canadian LP NC-417. Includes excerpt from Bing's famous fluff of "Wrap Your Troubles in Dreams."
26. BRING BACK THE GOOD OLD TIMES, MCA Coral-German 2-LP set # 6.28315. Includes Bing's "Two For Tonight" & "I Wished on the Moon."
27. THE SPECIAL MAGIC OF BING CROSBY, MGM-English 2353-084 (LP); 3110-211 (Cassette); 3807-211 (8-track); Metro-Australian 2356-141 (LP); 3137-062 (Cassette). As U.S. Verve MGW-2020, no alternate takes.
28. The following 4 items are Longines 3-LP box sets. I do not yet know the LP numbers or other full details, but the sets are on order.
ALL-TIME HIT PARADE, includes Bing's "Far Away Places."
HOLLYWOOD YESTERDAY, includes Bing's "Sweet Leilani."
BROADWAY YESTERDAY, includes Bing's "Show Business."
GOLDEN HITS OF MEMORY LANE, includes one Bing track at least.
29. Honorable mention. FRED ASTAIRE-ATTITUDE DANCING, United Artists-English UAS 29885 (LP), also 8-track & Cassette. No Bing on this companion LP to Bing & Fred's newly recorded albums, but Bing wrote the liner notes. A very nice LP to have!
30. Finally announcing some good re-issue news from the U.S. Three new JAZZUM LPs of early Bing Crosby! Most has previously not appeared on microgroove before. And Pat and I had a hand in getting these ~~IB~~ issued. All should be available sometime this month.
Jazum 39 "Bing Crosby"
I've Got the Girl(full version)/Shanghai Dream Man/Pretty Lips/Side by Side(-4)/Magnolia/Miss Mud-I Left My Sugar(-3)/Sweet Lil-Ain't She Sweet/Where the Blue of the Night, 1931(-B)/I'm Sorry Dear(-A)/I Found You(-B)/Starlight/Face the Music(-A)/Love You Funny Thing/Shadows on the Window.
Jazum 40 "Bing Crosby"
Five Step/Calinda/It Won't Be Long Now/Miss Annabelle Lee/From Monday On, Rhythm Boys(-3)/What Price Lyrics(-3)/I'm Wingin' Home/Paradise(-B)/You're Still in My Heart/Waltzing in a Dream/Happy-Go-Lucky You/Lazy Day/Love Me Tonight(-1)/Let's Try Again(-A).
Jazum 49 "Bob Crosby"
LP includes Bing's "You Must Have Been a Beautiful Baby(-A)". Next time I hope the rare "B" take of this will be used.
31. THE VERY BEST OF BING, 7 inch LP, free audition disc, World Record Club LYN 3081 - one side only. This is sent to anyone in U.K. inquiring about the 7-LP World Record Club set (also on cassette). The demo disc is narrated by Alan Dell, has a short talk by Bing, and includes excerpts from: White Xmas(1947)/Blue Skies/Swinging on a Star/Moonlight Becomes You/Beautiful Dreamer/Where the Blue of the Night(1945). Incidentally, I covered this great 7-LP set in the last issue of BINGANG (the insert), and all alternate take info. listed there has been cross-checked and found to be correct.
32. Two more 45s to announce from the "That's What Life is All About" album. United Artists-U.S.A. UA-XW700-Y (stereo) That's What Life Is All About/Send in the Clowns.
United Artists-English (number unknown) The Good Old Times/ I Love to Dance Like They Used to Dance.

14. Reader's Digest RD4-100 (5-LP set), HAVE A MERRY CHRISTMAS, includes Bing's "Happy Holiday," "Good King Wenceslas," "Angels We Have Heard on High."
15. RCA PRS-179, 50 YEARS OF HITS IN STEREO, includes Bing's "Isle of Capri," with R.Clooney.
16. RCA LSP-1583, MUSIC FOR THE WEAKER SEX, Bing content unknown.
17. RCA LSP-9301, 7-LP set, STEREO FOR THE JOY OF IT, promo set includes LSP-1854, Fancy Meeting You Here with R.Clooney, in full.
18. RCA Spec.Prods. stereo LP DPL1-0148, GREAT SONGS OF CHRISTMAS, includes Bing's "A Christmas Toast", for GoodYear.
19. LPs that in all likelihood must also be added to the Spec.Prods. list are the 4 Longines sets mentioned as item #28, page 3 of this Newsletter.

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 THE LITTLE THINGS IN LIFE ... Herein, various short items that I feel require comment from the past year.

During the Xmas break, I was in New York for a few days and stopped by Dayton's Record Shop - the prices are as high as ever for deleted LPs, even higher than before. They do, however, have just about all of Bing's cut-out 10 & 12 inch Lps. As an example, DL 4262 is going for \$ 40. and DL 4257 for \$ 60. Anyway, I talked to a gentleman there who seems to be well connected to the collector's market in N.Y.; and I asked him about those alleged Bing-Columbo duets that had supposedly been issued on LP a few years ago. The story went that someone pressed 10 LPs and destroyed the ~~rare~~ film from which the duets came, and that each LP cost \$ 500. I told this fellow that I'd believe in the existence of these tracks when I heard them, and he agreed. He had heard the story before, apparently knows some of the people involved, and he too believes it's all a hoax. So as far as I'm concerned, that's what it is, until proven otherwise.

Jack Ash in Brooklyn, N.Y. recently sent me a "Philco Safety Record" that contains Bing singing "Song of the Islands" from the Kraft show of Jan. 9, 1941. Looks to me like a home recording, Jack, the way the title is written on the Philco label. Also, the recording is a little too fast. Many thanks for sending it Jack.

The most sad event of the past year, Bing-wise, for me occurred a couple of months when someone sent me a copy of the rare U.S. Army Recruiter 2-LP set. The 2 LPs arrived with giant edge bites in them, making them totally useless. Looks like someone in the post-office intentionally tried to break them in two, and succeeded to all intents and purposes. We've put in an insurance claim, but no money can replace this item. I guess the way the post office is these days, even "non-breakable" records have to be packed like 78s.

Permit me to "crow" for a moment. This past year I acquired an E condition copy of Brunswick 20106. The cost was a little over \$ 50.00. This is less than Ralph Harding's valuation of a few years ago. I've also obtained a copy of the rare Chevron 45 for about the same price. No letters on these please, both are for my own collection.

Brian Rust's new 2 volume American Dance Band Discography is now available from the Nostalgia Book Club (Arlington House). A monumental work it is too. Sad to report that the U.S. Kate Smith Friends Club has disbanded.

An accurate tapeography of Bing's commercial releases on Cassette, 8-track cartridge, and open reel tape is urgently needed before the number of tapes gets out of hand. In the past I've been careless about listing contemporaneous Cassettes & 8-track releases, and concentrated only on discs, but this has been a mistake. From now on, I'll be more careful. I am personally trying to work up a listing of Bing's Cassettes & 8-tracks, but I need help, especially on the overseas items. Please send me whatever info. you have and I'll present a listing in the next Newsletter. I also desperately need info. on Bing commercial releases on open reel tapes. Can anyone help? I know some were issued on Reprise & Warners in the 60's, but that's all.

The following 78s of Bing's were listed on a recent auction list. I bid, but the winners haven't been notified yet. These items have heretofore not been listed in the Road discography.

Brunswick-Indian 03384 - White Xmas/Let's Start New Year Right
Columbia-Spanish RI 4430-Conchita..Lopez/Singing Sands of Alamosa
Decca-French MU 2808 - I Surrender Dear/To You Sweetheart,Aloha
Decca-English M 30073 (export) - Smarty/Moon Got in My Eyes.

I've picked up a large number of Bing dups recently; send me your want lists and items for trade. I generally only respond if I have something to send, so please don't be offended if you don't hear. I hereby offer \$ 10.00 U.S. each for the following U.S. Decca 45s in minimum of E+ condition:

9-23843	9-25399	9-27249 or 9-40181
9-24515	9-25407	9-27508
9-24532	9-25492	9-27595
9-24616	9-38035	9-27606
9-25025	9-27019	9-28733
9-25231	9-27231	9-29634.

Alternate takes. (This section for Colin Pugh especially). Have you noticed that after January, 1949, all Decca releases of Bing were Take A? The odds of Bing's getting it right the very first time for the next 6 years are very high, right? But that's what Decca seems to indicate, right? Well, I've slowly reached the conclusion that Decca decided sometime in 1948 or 49 not to indicate alternative masters anymore, and everything was issued as "A". Notice that the style of lettering the master number in the wax changed about this time also. The earlier script lettering, and mid-40's block lettering gave way to "thin" letters and numbers about 1949. After the master number, came a "T", another one or two digit number, and the letter "A." For example, "WL6051T11A." Now these thin letters, and different notations were used occasionally before 1949, and not all the time thereafter, but this whole situation make me very suspicious of the accuracy of the take letters appearing in the wax (always "A") from the mid to late 40's, on. Now This hypothesis might explain Colin's suspicion that the Take A of Sweet Leilani on Decca 25425 is not really the A take. Decca 25425 was released about this time, and on my copy, at least, the "thin lettering" was used. And I can't detect any difference whatever between my copy of take "A" and the numerous copies of take B I possess. This hypothesis would also call into question the existence of alternate takes of "Mine" and "Granada" and possibly other tracks. Any comment, anyone?

I've finally been able to verbalize the differences between the 2 alternate takes of "Missouri Waltz", "Dolores", and "Small Fry" which is an easy one. I'll do these next time.

My son, "Chipper" (Ken, Jr.), is now 3½ and a confirmed Bing fan!

DISCOGRAPHICALLY SPEAKING - Part II

Continuing with my pre-occupation with 45s, the following is a listing of Bing's 45 RPM Extended Play (EP) albums issued in the U.S.A.

Decca 1 record EP sets:

- ED 2000 - BING CROSBY, VOL.1 - Red Sails in the Sunset/Far Away Places/
Harbor Lights/On Treasure Island(-B)
- ED 2001 - GARY CROSBY AND FRIEND - Sam's Song/Play a Simple Melody/
When You & I Were Young Maggie Blues/Moonlight Bay
- ED 2036 - GOING MY WAY - Going My Way/Swinging on a Star/Too-Ra-Lee-Ra-
Loo-Ral/The Day After Forever
- ED 2037 - BING CROSBY AND THE ANDREWS SISTERS - Yodelin' Jive/Ciribiri-
bin/South America, Take It Away/Good, Good, Good
- ED 2057 - THE KING AND I - I Whistle a Happy Tune/Getting to Know You/
Hello, Young Lovers/Something Wonderful
- ED 2085 - LITTLE BOY LOST - The Magic Window/A Propos De Rien/Cela M'est
Egal/Violets and Violins
- ED 2107 - SOME FINE OLD CHESTNUTS, VOL.1 - Do You Ever Think of Me/I
Never Knew(Fiorito-Kahn)/Somebody Loves Me/After You've Gone
- ED 2108 - SOME FINE OLD CHESTNUTS, VOL.2 - Sleepy Time Gal/Dinah/I Never
Knew(Pitts-Egan-Marsh)/I Can't Give You Anything But Love
- ED 2127 - BING SINGS THE HITS, VOL.1 - Vaya Con Dios/My Love, My Love/
Stranger in Paradise/No Other Love
- ED 2128 - BING SINGS THE HITS, VOL.2 - Secret Love/I Love Paris/Chang-
ing Partners/Y'All Come
- ED 2176 - PEACE AND BLESSING (of St. Francis)
- ED 2186 - COUNTRY GIRL - It's Mine, It's Yours/The Search Is Through/
Dissertation on the State of Bliss/The Land Around Us
- ED 2426 - SONGS I WISH I HAD SUNG, VOL.1 - 1st 4 titles from DL 8352
- ED 2427 - SONGS I WISH I HAD SUNG, VOL.2 - 2nd 4 titles from DL 8352
- ED 2428 - SONGS I WISH I HAD SUNG, VOL.3 - last 4 titles from DL 8352
- ED 2441 - SOME FINE OLD CHESTNUTS, VOL.3 - In a Little Spanish Town/
Ol' Man River/Honeysuckle Rose/Swannee
- ED 2524 - THE SMALL ONE
- ED 2525 - THE HAPPY PRINCE
- ED 2527 - CLUB DURANT, VOL.2 - Sing Soft, Sing Sweet, Sing Gentle
- ED 2535 - BING CROSBY - When I Take My Sugar To Tea/On the Alamo/I'm
Confessin'/Between the Devil and the Deep Blue Sea
- ED 2547 - BING CROSBY, CHRISTMAS TIME - Silent Night/Adeste Fideles/
White Christmas/Jingle Bells
- ED 2550 - ONCE OVER LIGHTLY - Georgia on My Mind/If I Could Be With
You/You're Driving Me Crazy/Chicago
- ED 2659 - CHRISTMAS SONGS WITH BING CROSBY - Silver Bells/The Christmas
Song/Christmas Carols-Pt.1/God Rest Ye Merry Gentlemen
- ED 7-38274 - GENERAL ELECTRIC WISHES YOU A MERRY CHRISTMAS - Side 1 (Mono
side) - The First Noel/Christmas Carols-Pt.1; Side 2 (Stereo
side) - God Rest Ye Merry Gentlemen/Jingle Bells.

Decca 2 record EP sets:

- ED 406 - DRIFTING AND DREAMING - as DL 5119
- ED 547 - MERRY CHRISTMAS - as DL 5019
- ED 561 - CHRISTMAS GREETINGS - as DL 5020
- ED 566 - COWBOY SONGS, VOL.1 - DL 5107
- ED 570 - LE BING - as DL 5499
- ED 579 - ST. PATRICK'S DAY - as DL 5037
- ED 580 - FAVORITE HAWAIIAN SONGS, VOL.1 - as DL 5122
- ED 581 - STARDUST - as DL 5126
- ED 594 - JEROME KERN SONGS - as DL 5001
- ED 647 - AL JOLSON AND BING CROSBY, etc.. - as DL 5316
- ED 662 - DOWN MEMORY LANE, VOL.1 - as DL 5340

Decca 2 record EP sets, continued:

- ED 672 - FAVORITE HAWAIIAN SONGS, VOL. 2 - as DL 5299
- ED 677 - BLUES IN THE NIGHT - as DL 5105
- ED 695 - COLLEGE MEMORIES (Fred Waring album) - Whiffenpoof Song/
remaining items non-BING. As DL 5550.
- ED 709 - WHEN IRISH EYES ARE SMILING - as DL 5403.

Decca 3 record EP sets:

- ED 819 - WHITE CHRISTMAS - as DL 8083
- ED 835 - LULLABY TIME (Fred Waring album) - Kentucky Babe/Hush-a-bye/
remaining items non-BING. As DL 8110.
- ED 845 - ANYTHING GOES - as DL 8318.
- ED 850 - CHRISTMAS SING WITH BING AROUND THE WORLD - as DL 8419.

Decca multi-record EP sets:

- ED 1700 - BING, A MUSICAL AUTOBIOGRAPHY - 17 records - as DX-151
- ED 1800 - OLD MASTERS - 9 records - as DX-152.

Various labels - EP sets:

- Brunswick EB 71010 (1 record) - EARLY RECORDINGS, VOL. 1 - Stardust/Dancing in the Dark/Where the Blue of the Night(-A)/A Faded Summer Love
- Brunswick EB 71011 - EARLY RECORDINGS, VOL. 2 - Out of Nowhere/If You Should Ever Need Me/Just One More Chance/Now That You're Gone
- Brunswick EB 71028 - EARLY RECORDINGS, VOL. 3 - I Found a Million Dollar Baby/I'm Through With Love/Too Late/Goodnight Sweetheart
- Brunswick EB 71029 - EARLY RECORDINGS, VOL. 4 - Many Happy Returns of the Day/At Your Command(-B)/I Apologize/Sweet and Lovely
- Capitol EDM 750 (3 record box set) - HIGH SOCIETY - as Capitol W750.
- *Columbia B-280 (2 record set) - CROSBY CLASSICS, VOL. 1 - record # 5-1226 - I've Got the World on a String/Thanks/Some of These Days/Shine; record # 5-1227 - Down Old Ox Road/How Deep Is Ocean/My Honey's Lovin' Arm/Please. As GL 6027.
- *Columbia B-281 (2 record set) - CROSBY CLASSICS, VOL. 2 - record # 5-1166 - Let's Put Out the Lights/I've Got to Pass Your House/Moonstruck/Sweet Georgia Brown; record # 5-1167 - Did You Ever See a Dream Walking?/A Ghost of a Chance/Temptation/Black Moonlight. As GL 6105.
- Columbia B-1521 (1 record) - CLASSICS BY CROSBY - Blue Prelude(-B)/After Sundown/Paradise(-A)/Love In Bloom
- Columbia [number unknown] (3 record set) - I CAN HEAR IT NOW - equivalent of ML 4340 on which there is an excerpt of "Please" by Bing.
- Golden EP 407 (1 record) - BING CROSBY SINGS NEW CHRISTMAS SONGS - How Lovely Is Christmas/Boy At a Window
- Golden EP 408 (1 record) - BING CROSBY SINGS MOTHER GOOSE - Old King Cole/Sing a Song of Sixpence/Mistress Mary/Humpty Dumpty
- Golden EP 444 (1 record) - BING CROSBY'S ALI BABA - Open Sesame/40 Thieves 40/One Rich Brother/One of Us is a Thief
- Golden EP 464 (1 record) - THREE WESTERN HEROES - Young Jethro Swung His Mighty Axe/Johnny Appleseed/Incident At Roger's Creek
- RCA Victor EPAT 5 (1 record) - COLUMBO and CROSBY - I Surrender Dear/Just a Gigolo/+ 2 Columbo songs. As LPT 5, without Sinatra.
- RCA Victor EPAT 35 (1 record) - GREAT TRUMPETS - From Monday On(A41689-3)/+ 3 non-BING items. Contents from 10" LP LPT 26 of same time.
- RCA Victor EOD-1011 (4 record set) - SHOW BIZ - as 12" LP LOC-1011.
- RCA Victor EPA 1-1473 (1 record) - BING WITH A BEAT, VOL. 1 - 1st 4 songs from 12" LP LPM-1473.
- RCA Victor EPA 2-1473 - BING WITH A BEAT, VOL. 2 - 2nd 4 songs from LPM 1473.
- RCA Victor EPA 3-1473 - BING WITH A BEAT, VOL. 3 - last 4 songs from LPM 1473.
- RCA Victor 47-1510 (1 record) - SOMETHING OLD, SOMETHING NEW - I Surrender, Dear/+ 3 non-BING tracks. Limited edition souvenir record.

RCA Victor EPA 4331 (1 record)- FANCY MEETING YOU HERE- Hindustan/
 Isle of Capri/Say Si-Si/Fancy Meeting You Here. From LPM-1854.
 United Artists UAE 10001 (1 record)- PARIS HOLIDAY - Paris Holiday/
 Nothing in Common/+ 2 Hope songs. From 12" LP UA 40001 of same title.
 Verve EPV 5020 (1 record)- BING SINGS WHILEST BREGIAN SWINGS,VOL.1 -
 'Deed I Do/The Song Is You/Heart Wave/Mountain Greenery
 Verve EPV 5021 - BING SINGS WHILEST BREGIAN SWINGS,VOL.2- Blue Room/
 They All Laughed/Cheek to Cheek/Have You Met Miss Jones?
 Verve EPV 5022 - BING SINGS WHILEST BREGIAN SWINGS,VOL.3- Jeepers Creep-
 ers/I've Got 5 Dollars/Nice Work If You Can Get It/September in Rain.
 Warner Bros. ED 1363-1 (1 record)- JOIN BING & SING ALONG,VOL.1 - 1st
 1/3 of 12 inch LP W1363.
 Warner Bros. ED 1363-2 - JOIN BING & SING ALONG,VOL.2 - 2nd 1/3rd of
 W1363.
 Warner Bros. ED 1363-3 - JOIN BING & SING ALONG,VOL.3 -last 1/3rd of
 W1363.

* Footnote - Thanks to Jack Souther, I can state definitely that the
 Columbia 45 RPM non-EP box albums - Crosby Classics, Vols. 1 & 2,
 were also numbered B-280 and B-281. The contents, and individual
 record numbers on these two box sets, as well as the EP set B-280
 (above), were not listed in the Road to Bing Crosby discography.
 Therefore, the following are the full contents and record numbers
 of the two 45 RPM box sets (all records are red label Columbia 45s):

Box Album B-280 - Crosby Classics,Vol. 1

Col. 4-39517 I've Got the World on a String/Thanks
 Col. 4-39518 Down the Old Ox Road/How Deep Is the Ocean?
 Col. 4-39519 Please/My Honey's Lovin' Arms
 Col. 4-39520 Some of Those Days/Shine

Box Album B-281 - Crosby Classics,Vol. 2

Col. 4-39521 Let's Put Out the Lights/Sweet Georgia Brown
 Col. 4-39522 I've Got to Pass Your House/Moonstruck
 Col. 4-39523 Did You Ever See a Dream Walking?/Black Moonlight
 Col. 4-39524 A Ghost of a Chance/Temptation.

Well, that's it for now. Thanks to everybody.

Ken Gray

PLEASE: No camera clicks during
 shots. No autographs on the course.
 By acceptance hereof the holder agrees that the holder's
 name and image may be used in perpetuity in any motion
 picture film, television broadcasts and/or in any radio
 broadcasts of the tournament.
 Thanks... Bing
 0014

JANUARY 19, 1976

NET PROCEEDS TO CHARITY
 WEEK "C"

NATIONAL PRO-AM GOLF CHAMPIONSHIP



Just a few additions--if that's possible--to Ken's excellent record roundup. "That's What Life Is All About" and "A Couple of Song and Dance Men" have been released in the U.S. They are exactly the same as the British releases--not separate U.S. issues--so, if anyone is having any trouble getting them, just contact me.

Although I love "A Southern Memoir," my personal favorite remains "That's What Life Is All About." In many ways, I think it is one of the most remarkable records Bing has cut in his entire recording career. Aside from the two sides with Johnny Mercer of which I'm not particularly fond, all the other selections are, to my mind, superb, with "Send in the Clowns" as the standout. Although I like Astaire and think the Bing/Astaire album has its moments, I guess I feel that Bing is singing so great these days that anyone else is just not needed.

I think there are some additional special product LPs, but I haven't had time to run through my list. Offhand, I believe you've missed the following:

Columbia Special Products CD-2036 (2 LP set) - Tele House
Presents the Greatest of Al Jolson
Columbia House P3S 5806 (3 LP set) - The Magic of Christmas
Capitol Creative Products 62420 - Keep Christmas Bright (this is a 4-track stereo open reel tape, but I assume it has been issued as an LP as well)

Apologies to friend Frank Murphy for the giant faux pas in the last issue of "Bingang" in listing the price of the 7-LP World Record Club set as \$15.00 instead of 15 pounds. I understand it's caused Frank a lot of difficulty. The 7-record set is also available from Sea of Records, 116 9th St., San Francisco, Calif. 94103 for \$34.95. Ask for Don or Dominic, and mention Club Crosby.

Here is some additional information on the Jazum issues. They can be obtained for \$5.75 (\$6.75 for overseas) including postage & handling (insurance and/or air mail extra) from William C. Love, 5808 Northumberland St., Pittsburgh, Pa. 15217. Please make checks payable to him personally, not Jazum Records.

Jazum 39-Bing Crosby

I've Got The Girl (142785-3)(10-18-26), Shanghai Dream Man (37764-4)(2-10-27), Pretty Lips (38124-1)(2-28-27), Side By Side (38378-4)(4-29-27), Magnolia (38779-1)(5-24-27), Mississippi Mud/I Left My Sugar Standing In The Rain (39271-3)(6-20-27), Sweet L'il/Ain't She Sweet (39272-3)(6-20-27), Where The Blue Of The Night (37373-B)(11-23-31), I'm Sorry Dear (37440-A)(12-3-31), I Found You (37525-B)(12-21-31), Starlight (11291-A)(2-16-32), Soft Lights And Sweet Music (11416-A)(3-8-32), Love You Funny Thing (11330-A)(2-23-32), Shadows On The Window (11417-B)(3-8-32)

Jazum 40-Bing Crosby

The Five Step (39569-3)(8-16-27), The Calinda (39575-2)(8-19-27), It Won't Be Long Now (39577-8)(8-20-27), Miss Annabelle Lee (40894-2)(11-17-27), From Monday On (41612-3)(1-12-28), What Price Lyrics (43121-3)(3-1-28), I'm Wingin' Home (43140-2)(3-12-28), Paradise (11480-B)(3-15-32), You're Still In My Heart (11481-A)(3-15-32), Waltzing In A Dream (8593-A)(4-23-32), Happy-Go-Lucky You (8594-A)(4-23-32), Lazy Day (8596-B)(4-24-32), Love Me Tonight (8640-1)(5-26-32), Let's Try Again (8597-A)(4-24-32)

Another new British reissue is Vocalion VLPl "Bing Crosby--Many Happy Returns."

For those having trouble getting the Roberto Clemente memorial album, write to Ara Services, Inc., Three Rivers Stadium, 100 Circle Dr., Concession Dept., Pittsburgh, Pa. 15212. The "Merman at the Movies" LP can be obtained from King Karol Records, 111 W. 42nd St., New York. Thanks to Kevin Anderson for the above tips.

The Bixology LPs on the Joker label can be obtained from the U.S. distributor, Peters International Inc., 619 West 54th St., N.Y. 10019.

"Bing Crosby Treasury: Songs I Love" and "Those Memory Years" in limited quantity are available at 10 pounds per set (including postage) from Midland Record Co., Lincoln House, Main St., Shenstone, Nr. Lichfield, Staffs., WS14ONF.

And, lastly, here's Graham Reade's Australian issues list:

Mr. Crosby and Mr. Mercer - Coral COPS 7751 (same as the English issue.)

That's What Life is All About / The Pleasure of Your Company
- United Artists single K-6058.

I Love to Dance Like They Used to Dance / The Good Old Times
- United Artists single K-6205.

That's What Life is All About - United Artists LP - L35568

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Publishers Weekly - February 2, 1976 →

BING.
Charles Thompson. McKay, \$8.95
ISBN 0-679-50590-3
For what it is meant to be, there's no faulting this journalistically competent "authorized" biography of Bing Crosby. "probably the most-loved

character in the world apart from the creations of Walt Disney." If it's a book of marshmallows, of anecdotes and testimonials compact, so it goes; probably hosts of readers will be pleased by its glittering array of Hollywood names and the smooth telling of Crosby's career beginning with his boyhood in Tacoma, Washington, and his arrival in Hollywood in 1925 in a Model T Ford. If there is pith and substance to Crosby or his half-century as an American entertainment institution, however, it is not in freelance journalist Thompson's book. Every scene has the same value, from Crosby's instant hit with Paul Whiteman in 1926 to his marriage to 19-year-old Fox movie star Dixie Lee, his radio and record stardom, his "Road" movies with Hope and Lammour, some escapades, some boozing, much golfing, Dixie's death in 1952, Bing's 1955 marriage to Kathy Grant, his investments and present "worth." All this and loads of photos. [March 1]